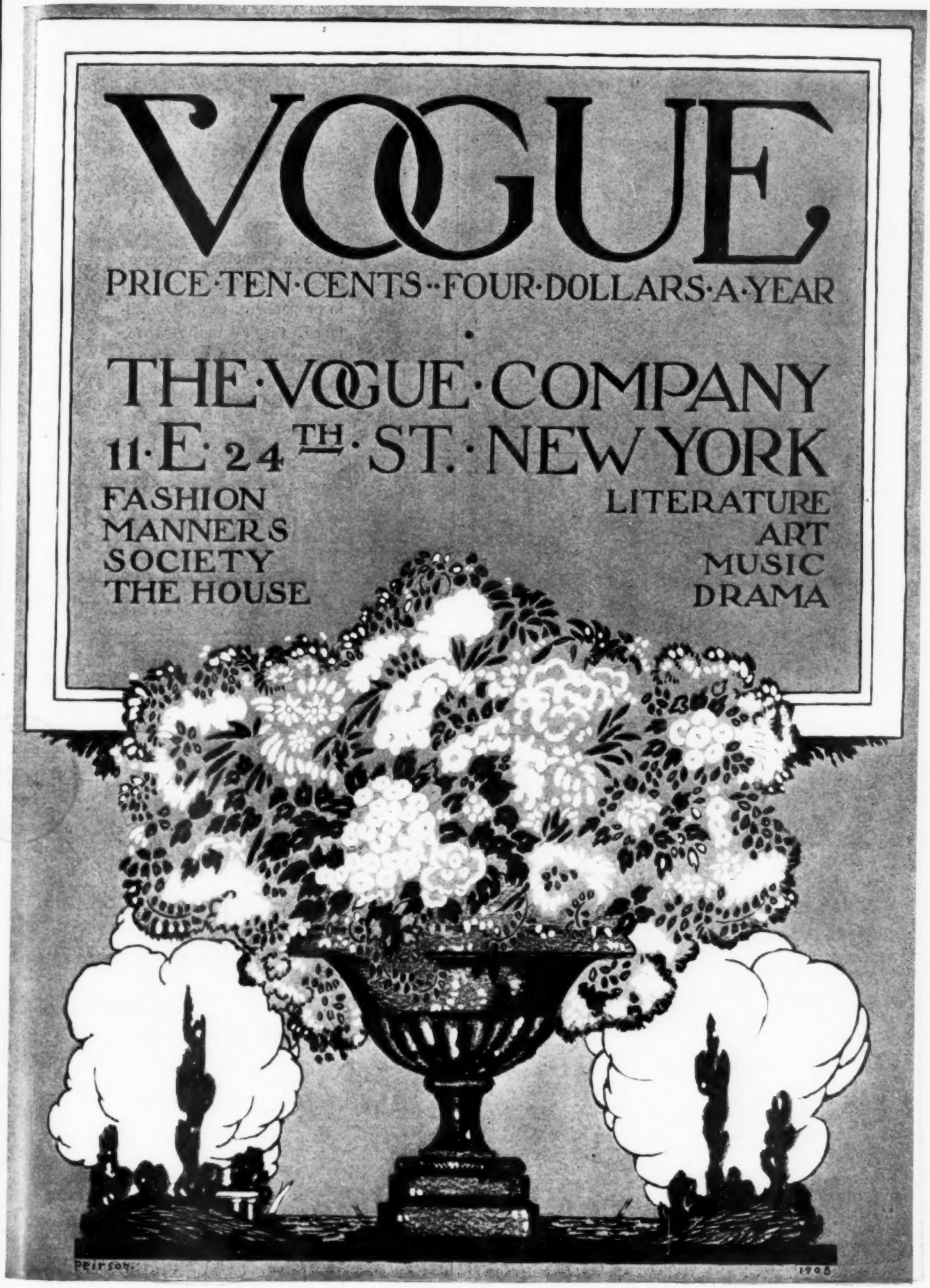

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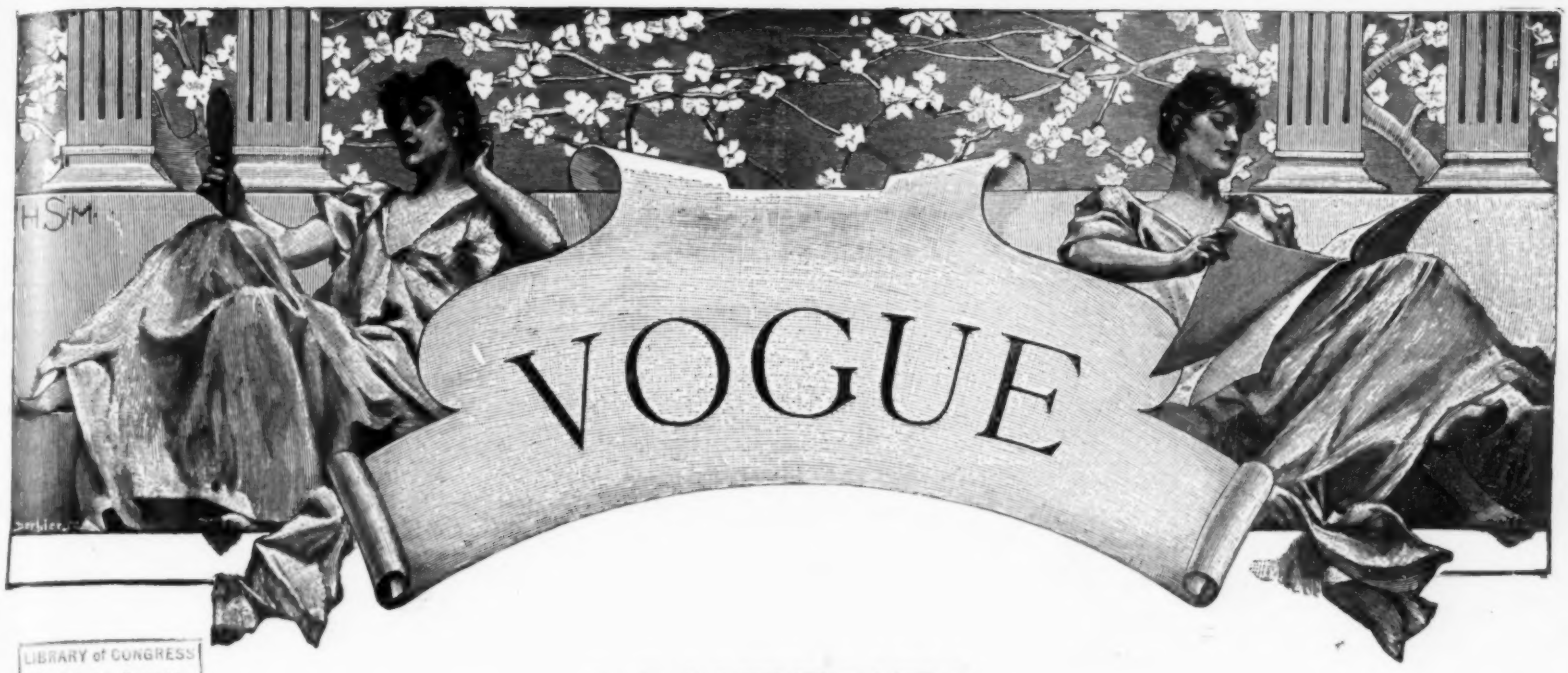

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CONTENTS

24 DECEMBER, 1908

Descriptions of Fashions - - - - - - - - - - - 1045
Society - - - - - - - - - - - - - - - - - - 1046
Vogue Millinery Supplement—Page Illustration - - 1047
Details of the Latest Millinery and Trimmings - 1048
Handsome Mid-Winter Millinery—Page Illustration 1049
Descriptions of Illustrated Models - - - - - 1050
Vogue Millinery Points - - - - - - - - - - - 1050
The Hon. Cynthia Charteris—Page Photograph - - 1051
Votes for Women—Editorial - - - - - - - - - - 1052
As Seen By Him - - - - - - - - - - - - - - - 1053
Paris - - - - - - - - - - - - - - - - - - 1054-1055
Glimpses - - - - - - - - - - - - - - - - - - 1055
New Models in Afternoon Toilettes—Double Page Illustration - - - - - - - - - - - - - - 1056-1057
Observations On Very Smart Dress - - - - - - 1058
The New Directoire Corseting and Lingerie—Page Illustration - - - - - - - - - - - - - - - - 1059
What She Wears - - - - - - - - - - - - - - 1060
The Visiting Ladies' Maid - - - - - - - - - - 1060
Smart Mid-Season Costumes—Page Illustration - - 1061
Seen in the Shops—Illustrated - - - - - - - - 1062
Fascinating New Model By Martial and Armand—Page Photograph - - - - - - - - - - - - - - 1063
Smart Slippers and Carriage Boots—Page Illustration 1064
Art - 1065
Music - - - - - - - - - - - - - - - - - - - 1065
Seen On the Stage—Illustrated - - - - - - 1066-1067
What They Read—Newest Books—Recent Fiction - 1068
The International Tuberculosis Exhibition - - - 1069
Portrait Painters of To-Day—Illustrated - - - - 1069
Untoward Result of Co-operation - - - - - - - 1069
On Her Dressing Table - - - - - - - - - - - 1070
Vogue Pattern Department - - - - - - - - - - 1071

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DESCRIPTIONS OF FASHIONS

MIDDLE PAGE

LEFT FIGURE.—Afternoon costume of cachemire de soie in a dead-leaf brown. The overskirt, which is slashed open on the right side and in back, is bound with self-tone satin and finished with small, passementerie buttons in tones of brown, green and gold. Similar buttons trim the cuff piece and the corsage. The corsage is arranged in a jacket effect, edged with ecru point lace, with a plaited jabot of the lace, embroidered in gold thread. Point lace forms the round yoke and the collar, and the belt is of dead-leaf satin with a rose gold buckle. Hat of deep brown bengaline, faced with cachemire and trimmed with a mount of white aigrettes and ostrich tips.

SECOND FIGURE.—Reception gown of Crêpe-Ena in a deep primrose, having a long jacket effect of self-tone satin, elaborately worked in silver soutache, with hangings of black and silver cord and tassels in back and front, and a lattice work of soutache across the front. The yoke and sleeves are of folded primrose chiffon, unlined, and the soutached satin is carried down the outer side of the sleeves. Primrose velvet bows finish the yoke. Toque of primrose satin, heavily soutached in silver, with a crushed satin crown band and a sweep of novelty feathers in a paler tone of primrose.

THIRD FIGURE.—Gown of Rouen blue, that vague gray blue, supple broadcloth with a broad panel of the cloth extending up as far as the bust line, and finished on either side with black braid buttons and embroidered button holes. A similar panel is formed in back, as seen in the reverse view on the same page, but here the buttons stop just below the hip line. A deep, folded girdle of black bengaline extends under the arms from panel to panel. The yoke of Irish lace is bordered with fancy black braid and silk tassels, and these hang also over the shoulders. Black braid buttons trim the lower part of the long, tight sleeves. Hat of black bengaline, faced with blue metallic tissue. A black silk scarf swathes the crown and hangs in two tassels over the right brim.

FOURTH FIGURE.—Gown of satin cachemire crêpe in corn color. The draped overskirt is bordered with a deep flounce of self-tone fringe, studded with gold beads. This overskirt disappears in back under a broad boxplait. At the waist line it is trimmed with bands and buttons of the cachemire crêpe. The corsage and sleeves are formed of cachemire lace, silk embroidered in Persian colors, yellow, gold, orange, and dull green, and pieces of the cachemire crêpe are draped over the shoulders. The yoke is of white net, lace appliqued. Hat of corn-colored uncut velvet, faced with Ottoman silk in a lighter tone and trimmed with a touffe of ostrich tips, shading to brown.

FIFTH FIGURE.—Afternoon costume of chiffon velvet in a greenish bronze, having a tablier which extends into the bodice front, of Chantilly lace dyed to match. This same lace is inserted in the skirt train and trims the sleeves and turned-up cuffs. The yoke border and tucker are of deep green satin, embroidered in metallic thread. Yoke of cream white Chantilly lace with cream satin bands on either side and on the edge of the cuff. Toque of pointed fox with a large metallic rose in bronze, and green metallic foliage.

SIXTH FIGURE.—Gown of seagull gray Suantana silk with a tight-fitting, sloped overskirt, edged with black silk fringe and buttoned up the front with cut jet buttons. This overskirt is extended up, in princess effect, to form shoulder straps, finished with silk-covered buttons. The corsage is of Brussels lace dyed to match, and a plastron of the silk, embroidered in black silk and jet beads, is inset back and front. The lace yoke is surrounded by cut jet buttons. The sleeves are of the lace in two pieces, the upper part being bordered by the silk. Hat of black French felt, faced with a heavy black crêpe de chine, and trimmed with white ermine and gray velvet roses.

(Continued on page 1046)

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You can make richer, more fragrant, more delicious tea, if you use "Salada." One teaspoonful makes two cups. Use absolutely boiling water, steep five minutes.

PAGE 1059

The handkerchief and neckpiece pictured in the upper part of this page are of delicate, hand-spun linen with the most exquisite hand embroidery and real lace trimming.

The collar has a deep band of Irish lace, above the linen, finished with a frill of real Valenciennes. The jabot effect in front has two tabs of the fine hand embroidery in dainty flower patterns, edged with Valenciennes lace, and a flat bow at the top of Irish lace.

The handkerchief has a deep border of real lace, inset with hand-embroidered medallions, and a finish of the same embroidery joining the lace to the linen.

The corset on the left figure is in the Directoire style, conforming to all the sylph lines needed for the present mode. It is made of imported batiste and trimmed with Valenciennes lace and rosettes of baby ribbon. The petticoat that shows below it is part of a one-piece combination. It is all handmade, with elaborate lace insertions, fine tucks and a Valenciennes edge.

The corset, illustrated on the right, is also made with the straight lines. It has the crossed garters in front to ensure a snug fit over the hips. It is made of a rubber tricot material, especially adapted for evening gowns, when the tiresome sitting at the opera or theatre requires a certain amount of ease. The petticoat is of Italian silk, made close fitting at the top for evening gowns in the latest mode. It has a flounce of fine lawn and lace with a ribbon finish.

PAGE 1061

LEFT FIGURE.—Afternoon Empire gown of Salome silk in olive green, trimmed with self-tone, embroidered buttons and heavy silk embroidery. The skirt in front is drawn well up over the corsage to meet the yoke, and is draped across the front in wrinkles, finished with tiny embroidered buttons. The shoulder pieces and sleeves are formed of self-tone tulle over grenadine, which is draped across at the high waist line in back, hanging down in two full tails. The yoke is of square meshed net in ecru, embroidered in gold. Flat sable muff. The hat is of olive green moiré antique, faced with Ottoman silk in a lighter tone and trimmed with a full sweep of shaded green plumes.

MIDDLE FIGURE.—Costume of prune satin broadcloth with a jacket of heavy, corded, self-tone Ottoman silk. The coat skirt is slashed open on the sides and in the back, forming four tails, the back ones much longer than those at the front. Deep, shaped revers of the silk are trimmed with pale green satin buttons and frogs. Frills of white malinette trim the outside of the sleeves. Chemisette of Irish crochet lace dyed a pale green. Hat of prune-colored Ottoman silk with a touffe of self-tone tips and a facing of pale green.

RIGHT FIGURE.—Costume of black velvet. The coat is made on the scant, straight lines, short waisted, with a long coat skirt, cut in three lengths at the bottom, the shortest one being in front. Black silk soutache in an elaborate pattern trims. The small, flat collar, crushed girdle and edge of cuff are of black Liberty satin. Hat of black beaver felt with a mass of novelty feathers in black.

PAGE 1064

UPPER LEFT.—Mules, to wear with a tea gown, of mauve satin finished with self-tone baby ribbon.

UPPER RIGHT.—White kid slippers having French heels and elaborately beaded toes.

MIDDLE.—Carriage boots of gray suede, bordered with chinchilla fur and lined with gray quilted silk. Self-tone gray ribbons tie.

LOWER LEFT.—Black patent leather slippers with fancy gold buckles, studded with rhinestones.

LOWER RIGHT.—Black suede slippers, having black ribbon rosettes with rhinestone centres.

Society

DIED

Gayler.—On Thursday, 17 Dec., Anna Grace Gayler, widow of Charles Gayler.

ENGAGED

Bacon-Forbes.—Miss Bertha Parker Bacan, daughter of the late Arthur W. Bacon, of Middletown, Conn., to Mr. Robert Forbes, of Pittsfield.

Fay-Williams.—Miss Ethel Fay, daughter of Mr. Dudley Fay, to Mr. Robert Williams, of Boston.

Mills-Granard. — Miss Beatrice Mills, daughter of Mr. Ogden Mills, to the Earl of Granard.

Tooker-Hussey.—Mrs. George D. Tooker, daughter of Rear-Admiral Willard H. Brownson, to Lieutenant-Commander F. C. Hussey, of Washington.

Wyatt-Henderson.—Miss Cornelia Wyatt, daughter of Judge William E. Wyatt, to Lieutenant Robert Henderson, of Toronto.

WEDDINGS

Garrett-Warder.—23 Dec.—Mr. John W. Garrett and Miss Alice Warder, daughter of Mrs. Benjamin Warder, of Washington, were married on Wednesday, 23 Dec.

Gunner-Spurgin. — 23 Dec. — Lieutenant Edwin Gunner and Miss Margaretta Spurgin, daughter of Mrs. William F. Spurgin, were married on Wednesday, 23 Dec., in St. Margaret's Church, Washington.

Lyman-Cabot. — 19 Dec. — Mr. Henry Lyman and Miss Elizabeth Cabot, daughter of Mrs. Samuel Cabot, of Boston, were married on Saturday, 19 Dec.

Ransom-Smith. — 19 Dec. — Mr. Ronald Ransom and Miss Mary Brent Smith, daughter of Governor Hoke Smith, were married on Saturday, 19 Dec., at Atlanta.

Whitman-Hitchcock. — 22 Dec. — Mr. Charles Seymour Whitman and Miss Olive Hitchcock, daughter of Mr. Oliver Hitchcock, were married on Tuesday, 22 Dec., in the Church of the Ascension at four o'clock.

WEDDINGS TO COME

Bacon-Benjamin.—2 Jan.—Miss Emily L. Bacon, daughter of Mrs. William Bacon, to Mr. Hamilton Fish Benjamin, in Trinity Church, Lenox.

Ellsworth-Prentice.—29 Dec.—Miss Clare Ellsworth, daughter of Mr. James W. Ellsworth, to Mr. Benson Sheldon Prentice, at the home of the bride.

Groome-Thompson.—30 Dec.—Miss Martha Groome, daughter of Mr. John C. Groome, to Mr. Leland Thompson, at Philadelphia.

Horner-McVickar.—4 Jan.—Miss Daisy Horner, daughter of Mr. Isaac E. Emerson, to Mr. James McVickar, at the Hotel Plaza.

Kobbe-Rand.—26 Dec.—Miss Alice Leavitt Kobbé, daughter of Mr. George C. Kobbé, to Mr. Curtis Gordon Rand, Christ Church, Short Hills, N. J.

Litchfield-Walker.—31 Dec.—Miss Mary Ten Eyck Litchfield, daughter of Mr. Henry Cummings Litchfield, of Brooklyn, to Mr. Richard Lawrence Walker, Jr., at the home of the bride.

DANCES

Kingsland.—18 Dec.—A dance was given on Friday, 18 Dec., by Mrs. Ambrose Kingsland for Miss Marjorie Kingsland and Miss Muriel Kingsland at Sherry's. The cotillion was led by Mr. Alexander Hadden, dancing with Miss Marjorie Kingsland. Present were: Mr. and Mrs. W. May Wright, Mr. and Mrs. Arthur S. Burden, Mr. and Mrs. Harry Pelham Robbins, Mr. and Mrs. Alfred Wagstaff, Jr., Mr. and Mrs. Reginald Ronalds, Mr. and Mrs. John B. Morris, Mr. and Mrs. Edmund L. Baylies, Mr. and Mrs. Elisha Dyer, Mr. and Mrs. Harry T. Peters, Mr. and Mrs. Henry S. Redmond, Miss Virginia Murray, Miss Vera Onativia, Miss Elizabeth Howland, Miss Helen Le Roy Miller, Miss Therese Ingersoll, Miss Dorothy Hayden, Miss Gladys Robbins, Miss Dorothy Tuckerman, Miss Janet Townsend, Miss Beatrice Claflin, Miss Julia Loomis, Miss Gladys Endicott, Miss Blanche Oelrichs, Miss Susan Dresser, Miss Emily Coe, Miss Eleanor Rodewald, Miss Jeannette Kissell, Miss Helen Coster, Miss Elizabeth Cutting, Miss Carol Harriman, Miss Emily Potter and Miss Mildred Sherman.

Whitridge.—17 Dec.—A dance was given on Thursday, 17 Dec., by Mrs. Frederick W. Whitridge for Miss Eleanor Whitridge, at No. 16 East 11th Street. Present were: Mr. and Mrs. Harold H. Weekes, Mr. and Mrs. John Shillitto Rogers, Mr. and Mrs. G. Hermann Kinnicutt, Mr. and Mrs. Frank L. Polk, Miss Pauline Riggs, Miss Anzonella Kane, Miss Anna Robinson, Miss Blanche Oelrichs, Miss Janetta Alexander, Miss Francrs Dickey, Miss Marjorie Gould, Miss Evelyn Rives Smith, Miss Ella Borland, Miss Dorothy Bigelow, Miss Edna Biddle, Miss Virginia Murray, Miss Lucy Margaret Roosevelt, Miss Margaret Steward, Misses Constance and Beatrice Pratt, Miss Louise Iselin, Miss Corinne Douglas Robinson, Miss Eleanor Mortimer, Miss Susan Sedgwick, Miss Gladys Pell, and Miss Emily Pell Coster; Mr. William Post, Mr. Thomas Clarke, Jr., Mr. Stewart Waller, Mr. Eugene Gallatin, Mr. Gilbert Francklyn, Mr. E. Coster Wilmerding, Mr. Louis Montant, Mr. Wirt Howe, Mr. T. Chesley Richardson, Mr. Rogers H. Bacon, Mr. Marshall R. Kernochan, Mr. Buell Hollister, Mr. Kenneth Selby, Mr. Percy R. Pyne, 2d., Mr. William O'D. Iselin, Mr. Harry E. Oelrichs, Mr. Devereux Milburn, Mr. Alexander Bache Pratt, Mr. Lanier Winslow, Mr. Snowden A. Fahnestock, Mr. Francis Roche, Mr. Stephen Van Rensselaer, Mr. Seymour Johnson, Mr. Franklin A. Plummer, and Mr. Jay Gould.

MUSICALE

Sherrill.—17 Dec.—A musicale was given on Thursday, 17 Dec., by Mr. and Mrs. Charles Hitchcock Sherrill. Miss Lina Cavalieri, Mr. Francis Rogers and Mr. Bruno Huhn were the artists. Present were: Mr. and Mrs. Ansel Phelps, Mr. and Mrs. Alexander B. Cox, and Mr. and Mrs. Charles B. Cox of Philadelphia; Mr. and Mrs. Michael Gavin, Mr. and Mrs. Gilbert Jones, Mrs. Carey T. Hutchinson, Mr. and Mrs. John Wendell, Miss Gladys Rice, Mr. and Mrs. Paul Morton, Mr. and Mrs. Archer M. Huntington, Mr. and Mrs. Howard Page, Miss Ione Page, Mr. and Mrs. Paul D. Cravath, Mr. Charles P. Byrne, Minister from the United States to Lisbon; Mr. and Mrs. Junius Spencer Morgan, Mr. and Mrs. William A. Perry, the Hon. J. Dudley Ryder, Mr. and Mme. Miduzno, Miss May Neeser, Miss Mary Cross, Mr. and Mrs. J. Hopkins Smith, Jr., Mr. and Mrs. Wendell Baker, Miss Julia Chester Wells, Mr. and Mrs. William Allen, Mr. and Mrs. Howard Mansfield, Mr. Erskine Hewitt, Mr. Beekman Hoppin, Mr. Franklin A. Plummer, Mr. Chester W. Lyman, Mr. Frederick S. Woodruff, Count Wierzbecki and Mr. Rudolph Neeser.

JAPANESE TABLEAUX

A series of tableaux vivants were given at the Hotel Plaza on Friday, 18 Dec., in aid of the New York Post Graduate Hospital. Among the eleven tableaux were Children at Play on New Year's Day, Meeting of Lady Kogo and the Emperor Taka Kura's Messenger, by Mrs. K. Fukui, Mrs. Tamguchi and Mr. Hjalmar Boyesen; The Encounter Between Yoshitzune and Benkei on the Sojo Bridge, by Mrs. Ijima and Mr. K. Yamazaki, and the Fall of Aidzu Castle, in which were seen Mmes. Amano, Okamoto and Okami, the Misses Suwo and Amano. These tableaux were arranged by Mr. Kawabe, as were all the others, with the exception of the Luncheon Under the Wistaria Blossoms, which was arranged by Mr. Alphonse Nucha. There were seen in this group Mrs. Bashford Dean, Mrs. Harry Whitney McVickar, Mrs. Howard Dickinson, Miss Nathalie Howland and Miss Anna M. Vail. Present were: Colonel and Mrs. Robert M. Thompson, Mr. DeLancey Coster, Mrs. Samuel Sloan, Mrs. Henry S. Redmond, Miss Louise Scott, Mr. and Mrs. Harry Pelham Robbins, Mr. and Mrs. Bradley Martin, Jr., Mr. and Mrs. Henry W. Munroe, Miss Adele Kneeland, Mrs. S. Reading Bertron, Miss Elizabeth Bertron, Miss Eleanor Alexander, Dr. John Walker, Mrs. John E. Roosevelt, Miss Gladys Roosevelt, Mrs. E. Ritzema de Grove, Mrs. Edward Lauterbach, Mr. Edward McVickar, Mr. C. Raoul Duval, Mr. and Mrs. James B. Eustis, Mr. F. Townsend Martin, Mr. and Mrs. Burrall Hoffman, Mrs. Philip J. Sands, Mrs. George W. Hubbell, Mrs. Edward La Montagne, Mrs. Frank S. Witherbee, Miss Evelyn Witherbee, Mrs. E. Reeve Merritt, Mrs. Townsend Ashmore, Mr. Howard Martin, the Rev. and Mrs. A. Duane Pell, Mr. and Mrs. Herbert Harriman, Mr. and Mrs. Jacob H. Schiff, Mrs. Temple Merritt, Mrs. Johnston Livingston, Jr., Mrs. William G. Roelker, Miss Luisita Leland, Mrs. Herbert Johnston, Mrs. Charles B. Alexander, the Misses Alexander, Mr. J. Hampden Robb, Miss Cornelia Robb, Mrs. Henry Siegel, Miss Dorothy Wilde, Mrs. H. Archie Pell, Mr. Henry Sands, Miss Beatrice Crosby, Miss Josephine Crosby, Mrs. Henry Parish, Jr., Mrs. Howard Davison, Mrs. Charles F. Roe, Mrs. George Schieffelin, Miss Dorothy Schieffelin, Mrs. A. Stewart Walker, Mrs. Charles G. Peters, Mr. and Mrs. Robert L. Keeling, Mrs. J. Russell Soley, Mrs. C. Maitland Connfelt and the Consul General of Japan, and Mr. K. Midzuno.

INTIMATIONS

Bates.—Mr. and Mrs. T. Towar Bates have left Convent, N. J., for No. 37 Madison Avenue, where they will pass the winter.

Clews.—Mr. and Mrs. James B. Clews will spend the winter at the St. Regis, as their new house will not be ready for occupancy this season.

Foster.—Mr. and Mrs. Frederick de Peyster Foster have taken Mr. and Mrs. Francis H. Leggett's house, No. 269 Madison Avenue, and will occupy it on 1 Jan.

Gardiner.—Mr. and Mrs. Charles A. Gardiner are at No. 835 Fifth Avenue.

Gurnee.—Mr. and Mrs. Walter S. Gurnee and the Misses Gurnee have returned to New York from Tuxedo for the winter.

Hamilton.—Mrs. William Pierson Hamilton has returned from Washington, D. C.

Speyer.—Mr. and Mrs. James Speyer have returned to their house, at No. 257 Madison Avenue, from Sherry's for the winter.

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A VARIETY OF SMART MODELS FROM TALBOT, HEITZ-BOYER, CARLIER AND ESTHER MEYER—THE FASHIONABLE USE OF PLUMAGE IN ALL ITS GUISES

A Most attractive model is Suzanne Talbot's design of the new amazon hat, modified to conform to the idea of the large, picturesque shape. It is smoothly covered with soft bengaline silk, and faced with heavy repp, both materials showing the same lovely shade of dull Rajah green—the new, bluish shade of reseda—in a medium and a light tone, and its most striking feature is its crown. This is very tall, and equally large of circumference, becoming gradually narrower toward the top, which is rounded off in dome effect, and slightly oval in shape. The brim is also distinguished by great width, but by being rolled up on both sides to form revers, it appears to have moderate proportions in comparison with the crown, whose huge size is accentuated by the revers.

Simple and chic, like the shape, is also the trimming, which is formed by a folded velvet band in light leather color, laid about the crown, and overlaid with a draped band of bengaline in the shade of the hat covering, and the ends are united at the left side of the crown, forming a large, loose chou, which is very effective in this combination of shades. A touffe of large, supple quills in tones to match the hat, at well as trimming, is carelessly stuck through this chou, extending over the crown in all directions and creating a most exquisite contour in association with the smartly shaped revers of the brim.

The keynote in a smart new Heitz-Boyer model is its boldness of contours, and the jauntiness and chic displayed in its trimming. Made of fine French pressed felt in a beautiful, clear tone of antique gold, the shape is conspicuous by its crown, which is enormously tall and quite bulky, despite the fact that it grows a trifle narrower towards the top, assuming a sort of cone shape. The brim appears rather insignificant beside the monstrous crown; it is narrow, increasing but little in width at the right side. At this point it is rolled upward, whereas all the rest of its circumference droops, it falling down from the headsize in almost vertical direction, and in this manner it partly reveals, partly conceals the facing of soft black grosgrain silk.

A wide, softly folded scarf of the same material is artistically draped about the side crown, reaching almost to the top, and forming a delightfully attractive contrast with the beautiful color of the felt. This is the sole trimming of this model, excepting a superb touffe of fancy plumage—also in black—which is arranged over the right side of the crown, extending far beyond it and cleverly filling in the vacant space between the revers of the brim and the crown.

Graceful Directoire lines are shown in a late Carlier model, which is characterized by particularly effective development. The shape is very large, like all Directoire hats, and it is covered with soft cachemire in dull Isabelle beige, and faced with Ottoman silk in rich golden brown. It shows a medium-high crown of great width, especially at the base, straight in outline, and perfectly flat at the top, and an ample brim, pressed down softly on both sides, where it is broader, and almost straight in back and front.

An exquisite mount of fancy plumage—heron, paradise and ostrich—in the most beautifully shaded tones of Isabelle, golden brown, taupe and cinnamon, is loosely piled over the crown and brim, making the former appear a great deal more voluminous than it actually is, and rendering its otherwise rather severe contours exquisitely soft and graceful. No other trimming is used on this model, the loveliness of coloring and the unique development being more than sufficient elaboration.

The richest and most dignified elegance is expressed in every line of a stunning Miniggio model, for which rich, supple satin furnished the material. It shows a beautiful, deep tone of bleu drapeau, the new national blue, which in the lustrous material looks as if frosted with the most delicate whitish tinge imaginable, and is composed of a tall and rather slender, straight crown, and a particularly beautifully shaped brim. This latter is only slightly over medium width at the back and right side, but in the centre front it begins to assume a greater width, forming a graceful, daring revers, which reaches its widest point in the centre of the left side, allowing a glimpse at the pale aluminum gray facing of heavy repp silk.

The trimming is formed by a panache of ostrich plumes of such enormous fullness that it covers the entire front and sides of the crown, reaching high beyond its top, and also conceals a generous portion of the left side of the brim. The plumage is in soft tones of aluminum gray, in conformity to the color of the facing, and shows clever little touches of light and dark tints of bleu drapeau, introduced here and there on the long, thickly curled flue. A large ornamental buckle in dull old silver set with aquamarines and topaz is placed over the stems of the plume, apparently holding the panache in position, and affords a finishing touch of great beauty.

Extreme chic, combined with conspicuous simplicity, form the main charm of a lovely new Bartholomew model. This is a large shape, made of finest French felt in a deep tone of rose chine—the lovely new dull tint of old rose, looking faded and withered under its brownish surface—with a tall, straight, conical crown, and a very wide capeline brim drooping at the centre front and back, and almost straight at the sides. The under side of the latter is faced with soft velvet in a quaint tone of burnished copper, which blends delightfully with the shade of the felt, producing a clever new combination of great beauty.

A very wide, soft scarf of Roman striped silk in delicate tones of rose de chine, cuivre doli, dull, soft antique green and antique gold is wound several times around the crown, encircling it snugly. Its ends are laid into deep knife plaits, and assume the shape of two large fans, which decorate the right side of the crown as well as brim. This unique trimming, which is the only one employed on this model, is caught down with a large ornamental buckle in green gold, set with bits of highly polished copper bronze, and filled in with a velvet chou in the shade of the facing.

One of the latest features in trimming novelties—the immensely large, fancy wing—plays a most important role in a cleverly conceived new model designed by Esther Meyer. The shape, of fine pressed velvet in a pale tone of seagull gray, is conspicuous by a beautifully curved brim—very wide, drooping at the back, right side and front, and folded up sharply at the left side, so as to form a smart revers. The crown is like an inverted bucket in shape, straight, tall, and extremely wide, with a perfectly flat top, and enters into the brim in a continuous, uninterrupted movement. The facing of supple Ottoman silk is in marked contrast with the shade of the felt, as it shows a very clear, translucent tone of amethyst, and four tones of the same color—all light and medium—are again repeated in the trimming, blending effectively with the light and dark tones of seagull gray. The huge wings, of which two pair are employed, are placed directly over the front of the crown, where they are caught down with a soft twist of light seagull gray velvet. From there they rise to the top of the crown, covering it completely, and their long, pointed ends stand out boldly beyond the back brim, producing a charmingly jaunty line, and giving chic and dash to the entire model.

One of the large, picturesque models of good style, a recent Alphonsine model, is developed from soft, lustrous satin in a very deep, warm tone of Maroc brown, the new golden tint, distinguished by a faint, yellowish undertone in the cast. The shape, which is very graceful of contour, shows a broad, flat crown, of such enormous expanse that the name "chafing dish" is not unjustly applied. An equally voluminous brim, which even increases in width at the right side and back, is deliberately depressed throughout its circumference, so that very little of the dull beige Ottoman facing is exposed. A full, leafless wreath of large crush roses forms the sole trimming of this extremely smart model. It shows the entire gamut of lovely decroix tones of golden brown and pale beige, artistically blended, and is loosely arranged about the low, wide crown, looking exquisitely graceful and delicate on the deep, glossy gold color of the satin covering the hat.

Rich, soft velvet in a dull, subdued tone of mauve furnished the material for a dashing new Lewis model—a large, artistic Directoire shape, slightly modified. The crown is perfectly flat at the top, and extremely large in circumference, looking like a continuation of the enormously wide brim, and this latter comes down from the headsize in an almost vertical line, resting flatly on the coiffure and encircling the head of the wearer like a halo. A facing of heavily corded repp silk is stretched over the under side of the brim without a wrinkle, and shows the same tone of mauve as the velvet. A mass of large rose leaves in light and dull gray, and several vague tones of mauve velvet is joined to form a thick wreath, and this is laid around the crown in an easy, careless manner, blurring whatever boundary line there was discernible between crown and brim. It is dotted with large and small velvet roses in very dark mineral gray, whose outer petals are touched up with a faint mauve tinge, and forms a lovely trimming, that harmonizes beautifully with the soft, graceful contours of the shape, and conforms to the original method of trimming a Directoire hat.

A large beaver hat in a deep, warm tone of terra cotta, a Réjane design, only recently imported, ranges among the most attractive novelties of the season. The shape consists of a colossally wide, though only medium tall crown, resembling an inverted bowl in contour, and a very wide brim, which is allowed to droop at will, is considerably wider at the sides than in front and back, and is faced with faille in a dull, brownish tone of stone green, which looks absolutely charming in association with the exquisite color of the beaver.

The trimming is equally unique. A small branch of tiny greenish brown apples made of soft silk is joined to a full garland of velvet foliage in dull green and copper and loosely arranged about the crown of the hat, caught down here and there with a small velvet-covered cabochon, on which a little apple is embroidered in floss silk.

FEATHER NOVELTIES

Richly curled ostrich, shaded and in solid colors, is shown in sweeps, flounces and crown pieces of such enormous dimensions that very little of the hat proper is visible beneath that trimming. Plumage on this order is really the only thing to cope successfully with the dashing, picturesque outlines of the models, and for adding a touch of softness and moderation to contours too pronounced. Indeed, feathers cannot be too long or too voluminuos to comply with the decree set forth by fashion.

New are the "manchon" (muff) effects of fine ostrich and marabout, which are employed for encircling the enormously wide crowns. They do resemble muffs to a marked degree, in shape as well as size, but are exquisitely soft and "flou," and form a most alluringly chic trimming, if completed with a swagger aigrette, or a flaunting feather panache.

Long quills of paradise, heron and ostrich are equally high in favor, thanks to their exquisite grace. One of them, or a sheaf of two or three, is generally fastened in the centre front of a large Directoire or picture hat and slants jauntily over the crown, a fancy cabochon or metallic ribbon bow concealing the stems.

Touffes of stripped ostrich in all the late shades, as well as white and black, are also to the fore, and so are bunches of beautifully curved quills as fine as a needle, tipped with the eyes of peacock feathers in the gorgeous natural tones of metallic blue and green, or with daintily tinted grebe-skin.

On a dull wistaria blue hat of soft velvet a most beautiful cloak plume in black and deep seal brown, combined with very pale gray, formed a stunning trimming.

This novelty's exclusiveness is manifested in its almost inaccessible price, and this precludes its being used by the masses. It is made of the most select ostrich material and cloaked with tiny velvet feathers (the product of the lyre bird), of which quite an amount is used. A large bird in tropical colors—copper, rich blue, orange, gray and soft green—in many cases supplements a cloak plume, unless it is finished with a lyre bird in natural size.

Marabout and paradise touffes, pompons and aigrettes also occupy a high rank in autumn and winter millinery.

Feather brims in beautiful shadings frequently complete the chic turbans and toques of velvet or beaver.

An immensely large bird in green, blue and red metallic tones on a large shape of black velvet is caught down with a soft twist of silver gauze.

Split ostrich and peacock plumes come in long touffes and aigrettes, and are no longer attached erectly, but slantwise.

Enormous parrot wings in natural tones of hard blue, sulphur flame color and copper are shaped like butterflies, and one of these suffices to cover nearly all of a hat. The clashing colors produce a decidedly unique effect.

Sheafs of narrow argus quills in assorted colors, and chic combinations with a cluster of tiny birds' heads at the base are uncommonly smart and novel.

Erect fence wreaths of tiny curled ostrich tips decorate the crowns of tissue covered as well as felt and beaver hats, to which they are fastened by means of a garland of roses or a metallic galloon.

Colossal plumage disks with strass centres are shown to particularly good advantage in a combination of two tones of one color or contrasting shade. Not more than two disks are used on a hat.

Multi-colored aigrettes supported by a velvet chou or a fancy ornament are a smart novelty, and are well in keeping with the fad for parrot effects.

On a stunning Directoire hat of white velvet a large touffe of blow-aways made of white marabout produced a charmingly chic effect. The foliage was of silver gauze.

Ostrich pompons in pale colors entwined with folds of metallic tissue and overlaid with chiffon give a very beautiful and unique imitation of roses.

Flowers, namely dahlia and asters, made of small feathers are among the best novelties. They are absolutely charming, and look so soft and graceful that they really come closer to the effect produced by the feathery petals of the fresh flowers than any other imitation of velvet, silk or other material.

There are also huge rosettes of hackle feathers in all colors, whose centre is filled in with tiny puffings of silk in a contrasting shade, and these may best be likened to marguerites and sunflowers, as far as shape and size is concerned.

Rhododendrons as large as cabbages, also made of fancy plumage, are shown in lovely garnet, Simone (cyclamen) and mauve tones.

HANDSOME MID-WINTER MILLINERY

For descriptions of hats see page 1050

Descriptions of Illustrated Models

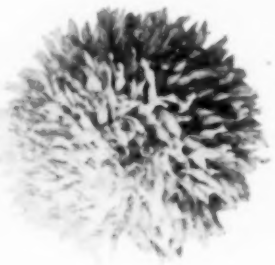
THe charming model shown on the Supplement cover represents a particularly smart type of midwinter headgear—the medium-sized hat made of fine fur—and lends a most pleasing variance from the enormous, picturesque models of fine felt, satin or rich silk textures. The shape is covered with soft chinchilla in pale gray, with fine black markings, and is composed of a medium high, wide tymbal crown, and a brim of increased width at the front, where it is rolled up to form a revers, but is narrow, and perfectly flat otherwise; the facing is of chinchilla, and looks lovely against the face. The trimming is so simple in effect that the full value of the exquisite fur is displayed. A thick, broad ruche made of soft, closely lapped novelty plumage in lovely dull tones of peacock blue and soft metallic green, is laid about the crown, and reaches even a little beyond its top, thus adding to both its hight and circumference, and forming a delightful contrast to the beautiful softness of the chinchilla.

PAGE 1049

UPPER.—The softest, richest tones are combined in the making of this superb Georgette model from Jessette. The shape is of heavily ribbed, soft repp silk in a deep, dull tone of Rouen blue—a perfect tapestry tint, with a faintly pronounced undertone of soft gray. The brim is quite unusually broad at the sides, and depressed at this point ever so slightly, while the front and back are straight, and it is so gracefully poised on the coiffure that the profile line thus created is one of picturesque beauty. The crown is barely medium high, but in harmony with the vast expanse of the brim, extremely large in circumference. Only a fraction of its top is exposed, however, for the entire side crown and a large portion of the top are covered by the trimming—an entire sable skin, loosely arranged about the crown, with the head and tail meeting at the right side, where they form a most effective garniture. A willow plume, beautifully shaded in several light and medium tones of Rouen blue, and of such length that it reaches all around the crown in boa effect, follows the movement of the sable crown band, and covers practically all of the brim. The blend effected by the lovely coloring of the ostrich and the silk with the deep, rich brown of the fur is gorgeous.

LOWER LEFT.—A handsome model from Cecile is the subject of this illustration. The shape, of unusual distinction, is of pure white velvet, and finished with a smoothly stretched facing of soft black, heavily ribbed Ottoman silk. The crown emerges straight from the brim, but becomes gradually smaller in circumference towards the top, assuming a chic dome shape, which is especially effective, as the hight is scarcely medium. A trimming of beautiful novelty wings, also in pure white, to harmonize with the covering of top brim and crown, adds grace and chic to the outlines. The wings form a wide, supple band, of uneven outlines, and are distributed over the middle front, left side and back of the side crown, while the remainder of it is swathed with a soft drape of heavy white crêpe de chine. A large, fancy ornament of cut jet, through which a narrow band of black velvet ribbon is slipped, is fastened near the outer edge of the left side brim, apparently holding the plumage in position.

LOWER RIGHT.—Soft, silky heron feathers furnished the material for this chic model for midwinter wear. It resembles the famous Charlotte Corday to some extent, in outline as well as execution, and shows a very voluminous, tall, caldron-shaped crown, which is succeeded by a straight, medium wide brim of even width all around. While the plumage, which shows lovely, metallic tones of green and blue, is massed in an irregular manner over the crown, the brim is covered with a straight band, to which the little breast feathers were so applied as to give a plausible imitation of a silk ruche. In order to show off the beauty of the material to the greatest extent, the trimming is very scantily employed—there is nothing but a softly crushed and folded torsade of supple velvet in a clear, beautiful Empire green, which is twined about the crown, forming a little chou at the right side, and which, in association with the beautiful coloring of the plumage, effects a blend of exquisite chic and originality. From Meyers.



NEW FLORAL TRIMMINGS

WHITE BIRD AND UNCURLED OSTRICH PLUMES

WHITE BIRD AND UNCURLED OSTRICH PLUMES

The large hat shapes demand a voluminous trimming; in fact, they can accommodate more garniture than anyone would deem possible, without giving the slightest impression of bulkiness. This is doubtless due to the fact that the new novelties in fancy plumage are of an admirable grace and lightness, in spite of their volume. The large bird portrayed in the illustration is snow-white and represents a dove in over life-size, with widespread, graceful wings, and the smartest little dash of soft duck's wing blue on the left side of the head. The tail feathers are supplemented with a full touffe of long, supple hackle plumage, also in pure white, which renders the outlines of the bird wonderfully soft. While this trimming is intended for hats of the simpler type, the novelty ostrich plumes in the second illustration will grace a chapeau of even the most exclusive style. They are made of superb material—long flued, exceedingly fine, and with an uncommonly fine quill—in pure white and natural tones of dull taupe and brown, and assume the shape of wide, supple quills, as the flue remained uncurled, extending straight from either side of the quill. Plumes of this order are frequently used exactly like quills—in sheaves of two or three, zirily poised over the one side or the middle of the crown, and allowed to droop at will.

NEW FLORAL TRIMMINGS

An enormous velvet poinsettia in its exquisite natural coloring—rich cardinal, toned down to a warm, glowing chianti tone—is illustrated on this page. The long, slender petals are only loosely joined, and the imitation is perfect. One of these flowers is quite sufficient for trimming a hat of even large size, but it may also be combined with ostrich or other fine plumage, if desired.

The large chrysanthemum looks like a little feather ball in softest mauve tones. It is composed of innumerable crinkly petals of soft velvet, and may be used instead of the marabout or ostrich pompons so very much en vogue at present, on one of the chic, large toques, or combined to form a garland or wreath on a large hat à la Directoire or Boucher.

VOGUE MILLINERY POINTS

SOutache braid, mostly in extremely narrow width, is used wherever feasible on both dressy and tailored models, in the shape of cabochons, buckle effects, as well as skillfully applied ornamental motives.

MAterials show a wider range than ever, cachemire, heavy crêpe de chine and supple broadcloth numbering among the most recent and best liked innovations.

AS variegated as the crowns and the brims of the new hats are, there is a clearly expressed tendency towards picturesque, artistic effects noticeable in them all.

THe idea of of making the crown and brim of contrasting material, but in the same color, is new, and has evoked great admiration.

THE HON. CYNTHIA CHARTERIS

FROM THE PAINTING BY W. G. VON GLEHN

See text, Portrait Painters of To-day, Page 1069.

VOTES FOR WOMEN

A Woman question that has forged its way well to the front this autumn is one that after being on the carpet, so to speak, for over forty years, has come to be dubbed by its more radical advocates as Votes for Women, and probably no other was ever the occasion of more loose thinking and positive misconception.

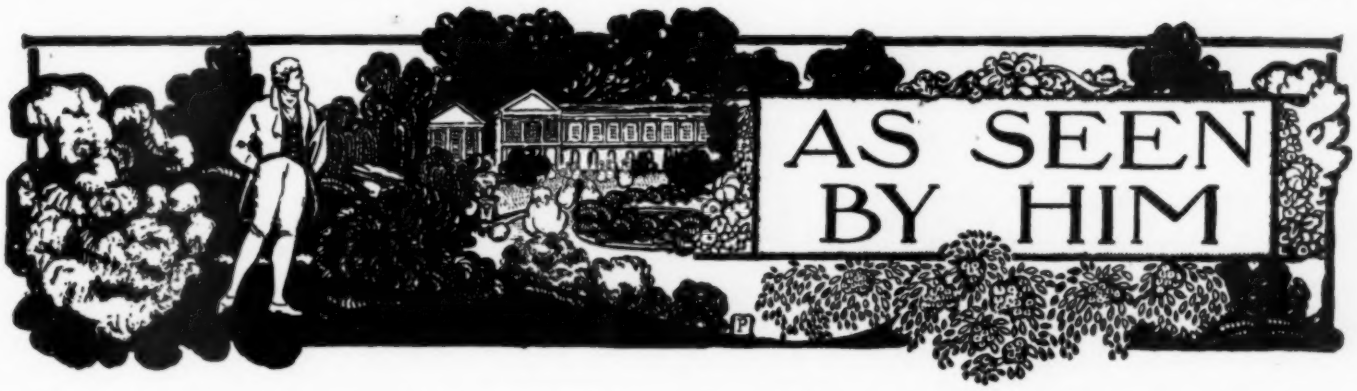
The appeal in this effort to add women to the country's electorate is usually addressed to selfishness. The leaders promise that great improvement in the status of the wage-earning woman, as well as in her earning capacity, will come in the wake of her enfranchisement, and that her greater influence in public affairs will follow as an inevitable result of permitting her to vote. But the momentous question is rarely, if ever, considered by its advocates from the standpoint of the whole people—for example, as to what the effect would be of precipitating into an already too inclusive and largely uninformed electorate many millions of women voters even more ignorant of public questions than are the majority of men.

One of the pillars on which the argument in favor of woman's suffrage is founded is that it is a right, yet distinguished jurists have repeatedly maintained, and appealed to the history of nations in support of their contention, that suffrage has never been adopted except as a matter of expediency, or as Mrs. Schuyler Van Rensselaer has put it, as a business experiment. Indeed, it may be said that governments themselves are matters of expediency, and, so far as this country is concerned, in city, state and nation, we are engaged in working out far and away the biggest experiment in Democracy, that any nation ever undertook since systems of government were developed.

Would added millions of women voters, who in the mass would bring to the stupendous task no special ability in the conduct of public affairs or knowledge concerning public questions, be any help in solving the new problems of immense import that are continuously arising in this the formative period of our national life? That is the question which calls for careful study and debate in all its aspects, and it is one that should no longer be obscured by clamor about the alleged natural right to vote, which does not now exist and never has existed. Another point in regard to which the unwarranted statements put forth have resulted in much misconception, is the benefit of one kind and another it is alleged that women would derive from enfranchisement. The working girl is being persuaded that it would be to her interest to have the ballot, but the advocates fail to show how wages could be raised or conditions be improved thereby. Certainly the working man has not improved his condition by voting, but by organization and coöperation, and these are open to women. She is not a class apart, nor can her interests possibly be disentangled from those of the men of the nation.

This is not only the land of opportunity for women, but in it she wields an enormous influence on public opinion, one instance being the abolition of the canteen in the army—a measure forced through in spite of great opposition on the part of the most distinguished military men. When any considerable number of women decide to remove from the statute books of a state any provision that works injustice to the sex, there does not exist a legislature that can resist the change, and this is because it is not a class apart that demands the reform, but because the welfare of wives, daughters and mothers is bound up in that of their husbands, fathers and sons.

The franchise for women is not a matter to be whooped up at mass meetings or by spectacular methods. It is a question of very grave import to the nation, and as such it merits the serious study of all who wish well for their country.



RELIGIOUS SIGNIFICANCE OF CHRISTMAS IS LOST—IT IS NOW A DAY OF GORGING THE POOR—LIQUOR LARGELY NEGLECTED ON ACCOUNT OF ITS EFFECT ON BEAUTY AND HEALTH—THE NEW SOCIETY LEADER NOT AS CATHOLIC AS MRS. ASTOR

HEre we are in the hurly burly of Christmas. I have more than a mind to accept an invitation and go to Washington for the New Year, as New York is impossible on that festival and one does tire so of country houses, even of one's own. Tuxedo is to have a ball and, owing to the two feasts falling at the end of the week, there will be almost a fortnight holiday. So many times have I said that Christmas is only for servants and children and then have I only repeated a trite remark made years before I was born. We lose the religious significance of the Nativity, and make of it an occasion for gorging. Not for ourselves, but for the poor, and we do not help them a bit. In the scramble for Christmas dinners, the strong overpower the weak and there is much fraud and deception. Once a New York newspaper sent a reporter around to the hotels and had him gather in those unfortunates who had to pass the festival alone in the wilderness of an unappreciative city. And then think of the boarding houses with their many specimens of decayed gentility and the midday dinner and the absolute privation, this or that gentlewoman has to make in order to fee insolent servants, who take the Christmas dole as one of right. These are the people to whom this season brings no gladsome message. Family dinners will abound, and let us thank heaven that we are becoming sensible and that we shall not try to court indigestion.

Clever Book on Society's Vanities

Have you read that little book of Crowninshield's, "Manners for the Metropolis?" Copious extracts—as run the reviews—have been published, and the young author has had more than a success. The book is very funny, and moreover it is also very true. There are many good things in it. His chapters on Bridge, on House Parties, on Entertaining, and his general observations are extremely amusing. How many times have we been obliged to sit down to the stock supper after the play—the one with grape fruit and bouillon and birds and salad and ices? Why will people be so conventional? Shall we ever cease to be slaves of the restaurants and accept the dictum of the caterer as to what we should have, what we should eat and what we should drink? There seems just now to be in the daily press a desire for total abstinence from alcohol—no doubt excellent—but why flood the pages with recipes for ginger punch and buttermilk pop and all sorts of horrible drinks? Put aside the ice and give us something more healthful. Champagne needs to be iced, especially if it is very dry. But we do not drink much of it now. In fact, we are temperate as a rule, not on account of morale so much as regard for health and appearance. Some one writes that cherries are banished from cocktails. The latter do not figure any more in entertainments, even at a bachelor establishment. Now and then one hears of an incurable case of alcoholism, but these are becoming fewer and fewer. The silent drinker is perhaps the worst. He takes nothing when he is with other people, but he locks himself up with his bottle. The drug fiends come next, and many of these, unfortunately, are women. I always prescribe reading "Felix" Hichens's powerful if disagreeable novel, and it invariably lands where I want it to, and although the recipient of this attention will pretend that she or he has not opened the book, I know, however, by this very disavowal that it has been carefully read from cover to cover.

Flittings

December has been dull in a way, but these are not the days for general entertaining. We manage to get much out of life in our little set. We do not care to go to large gatherings. In Europe it is different. We do this there with a purpose. Here we have neither court nor political parties. With two operas, Sundays in the country, and a host of friends to meet, the time rushes by. Three months of New York should be sufficient. One set will go to Aiken, another to Palm Beach by February, and each outgoing ship has a long list of those who will pass the midwinter in Egypt or in some warm climate. Men are organizing hunting trips to Africa, and in the first week of December, Dr. and Mrs. Penfield took a party to go up the Nile and into the heart of the Dark Continent.

Functions to Come

January will be the month of cotillions, and I hear that this week Mrs. Ogden Mills will send out cards for a large dance. She takes the place of the late Mrs. Astor, as Society leader, but she will never be as catholic. Her list is always limited. Mrs. Whitelaw Reid, the wife of our Ambassador to Great Britain, is here on a visit and much entertaining is being done for her. The Whitelaw Reids have decidedly made a record in London, and they have upheld the dignity of the nation. The position of an Ambassador to-day is social, diplomacy counting for little. But Ambassador Reid would be quite able to cope with any subject or to do himself honor as well as his country in any international question. Possibly the reason why New York is a bit uninteresting just now, is that it is still in a state of revolution. We have had a horde of new people descend upon us, quite in the fashion of the Vandals of old. They all are clamoring for social recognition and many of them deserve it as well. And then other persons who have been in the background for years, and who have sneered at all the recent acquisitions and criticised their vulgarity, have suddenly come to the front, and strange to relate, they—at least many of them—show that their retirement has not been conducive to the keeping of a boasted heirloom refinement. How often, in other days, have I been bored by a certain class condemning every one, nearly, as "common" and stating that "We never knew them when we went out in society." Perhaps not, but it would have been much better if they had, and then when these vulgarians come into their ken, the old family party goes down on its knees and worships the calf of gold. I am always glad to welcome new people if they are interesting and amusing, and if something can be done with them, and I try to keep them out of the clutches of the social promoters. And as for advertising and publicity, we all have to have some of it, otherwise we are forgotten. It is a requirement of the age.

Society's Latest Fad Is Politics

I did go to one of the Women's Suffrage meetings. There is no doubt but that Mrs. Clarence Mackay will bring some life into this movement. Given a young matron, with the best possible position in society, one with brains who has promoted nearly every intellectual revolution in New York, who is absolutely independent, and who keeps the world talking about her, and what more do you want? Mrs. Mackay has written a poem, she is the author of a novel, she has brought society over to Manhattan Opera House, she entertains regardless of caste all interesting people, she has a splendid country house, a beautiful home in town. She dresses exquisitely and is a thorough woman of the world. There is hardly a day but that you do not hear something of her. The bringing of Mrs. Snowden to New York was another bit of clever management. She is an earnest and pretty woman with the most delightful of English voices. She is not a suffragette, but she presents her cause in a most attractive manner. And just now, society is giving up its frivolities and it is devoting itself to politics. It is a boon even as the author of Manners for the Metropolis puts it. There is something else to talk about, even among men, than stocks and motors, or among women than personalities and bridge. When the right kind of women on this side of the Atlantic take interest in politics, there is a hope of a brighter future for us. So you see that New York can discuss something else than the holidays, the opera, the wonderful directoire gowns of Mrs. Phillip Lydig, who, in the parterre and proscenium, divides attention with Destinn and Mary Garden when these stars are singing.

(From Our Own Correspondent.)

DRESS PARADE AT FIVE O'CLOCK TEA DRINKING —WHAT A WOMAN OF FASHION DEVOTES HER LIFE TO—A PETTICOATLESS INDISCRETION—JET TO THE FORE—BEAD TRIMMING

IN Paris public tea drinking is still the thing that amuses one most at five o'clock. Then the smart tea rooms and the great halls of the grand hotels are transformed into veritable salons—with flowers and music, open to all who come, Parisienne or foreigner, mondaines and demi-mondaines rub shoulders one with another, amusing, interesting, and all resulting naturally in a brilliant exhibition of toilettes fresh from the ateliers of the great couturieres.

LIFE WORK OF A LADY OF THE MODE.

The personality of a woman of fashion is chiefly occupied with the physical harmony of her being. Without being always intellectual, she is finely cultivated into an infinite tact and a grace of speech and manner agreeable to all the world. The ensemble of a toilette, the harmony of a color scheme, the impeccability of fit, the purity of line—these are the principal occupations of her existence. And the finished product! What a vision of completeness, of sartorial beauty, as she comes into a salon. She is a bit insolent; her head is held high as she walks slowly with a poetry of motion suited to her costume of the hour. Her skirts trail sinuously; her hat tilts enchantingly; her muff is poised high to her chin.

Out of doors, gathering around the brasero's at the races, or at a chase rendezvous, she is like a sumptuous, beautiful animal, wrapped, enveloped in royal furs; the eyes shine out between the masses of hair pushed low on the forehead and covering the ears; the fur turban reaches so low that its edge touches the back of the high directoire collar of the soft fur coat which defines without touching the figure. It slopes sharply towards the back, trailing with the dress, undulating slenderly like a cat's tail.

MÉTÉOR GREY CRÊPE WITH FISH TAIL TRAIN

The pretty singer, Germaine Gallois, who has taken Paris by storm and was invited especially to sing before the King and Queen of Sweden, walked in search of a seat between a close set line of tables in a tea room yesterday. She was charmingly gowned in lead-colored météor crêpe with a fish tail train so long that as she sat, leaving its soft folds as they fell, it seemed something quite apart from her; as she turned in her chair the two points moved weirdly. The skirt was quite plain, save for a four-inch fold set a few inches above the hem. Covered with soutache braiding was a wide bertha that framed the guimpe of tucked mousseline de soie of the same color, transparent over white. The tight, long sleeves showed novel features; between shoulder and elbow was a four-inch band of braiding; below the curved finish, four inches above the wrist, were extension sleeves of white mousseline de soie plain, and curved deep over the fingers. Over the back of her chair she had thrown her Dalmatique of velvet a little darker in shade than her gown. It was bordered with black fur and entirely covered with heavy soutache embroidery. Her hat, new in form, was of soft folds of black moire silk; of medium size the brim turned sharply up from the face a little to one side. Facings of shirred black chiffon softened it, and just at the edge of the brim was set a great grey pompom; long grey feathers swept towards the back against a wall of ribbon bows.

Draped robe of satin chamois in cerise. Corsage and underskirt of gold lace in several metallic tones, embroidered in cerise. The apron effect and the drapery over the shoulders are of chiffon in a paler tone of cerise. The draped skirt is caught up by a gold rose. Double girdle of cerise satin.

STRIKING GREEN VELVET COSTUME.

Worn without a cloak was a charming redingote gown of almond green velvet. Made all in one piece the fronts lapped a little to the left side, closing to the hem under cord-embroidered buttonholes, and velvet buttons rimmed with black horn—were set in clusters of three. The same effect was carried out in the back. A band of ermine edged the opening of the corsage shaped very low over a gilet of embroidery laid in turnover heavy cream lace that shaped guimpe and choker. At least twenty-five inches in width was the ermine muff she carried.

A COSTUME INDISCRETION

A "pretty indiscretion" of the petticoatless skirt, as the French so charmingly put it, was evident in the toilette of a woman walking a few yards on the side walk of the rue de la Paix one sunny afternoon. The limp skirts of her pain brulé silk costume were dragged high, permitting the pretty abbé shoes with their great buckles and the finest of silk stockings to be seen. Shoes and stockings matched her gown; the stockings were so thin that, lacking embroidery, the effect was startlingly realistic. But from the tip of her pointed shoes to the crown of her dish-shaped hat that waved a single feather, she was exquisite! Twining her arms, the fur tailed fringe of the ends touching the ground, was a silk mantle striped and bordered with light brown fur. It hemmed the skirt also, but narrowly, and a mere thread of it hemmed the double frills at throat and wrists.

SCARFS AID SLENDERNESS OF EFFECT.

Twisting scarfs and draperies of painted mousseline de soie, fringed and weighted with beads, are among the prettiest fancies of the moment. While always more or less worn, their effect, the disposal of their folds, have never been so carefully studied. Well arranged on a large figure they beautifully lessen the effect of size. One of the prettiest toilettes worn at the official receptions given to the King and Queen of Sweden during their visit just ended, had the corsage and tunic composed of a cleverly draped scarf. One deep, pearl-fringed end trailed with the plain under skirt; the pearl-fringed border fell ravishingly over the bare arms. It was of clair du lune crêpe; the pearls and beads, a trifle darker in tone, scintillated with every movement. The gala night at the Opera the Queen wore a gown of sky blue crêpe wonderfully embroidered in silver. Madame Fallières was in soft grayish mauve enriched with marvellous old lace.

MANY RINGS WORN WITH RECEPTION COSTUME.

Up the splendid grand staircase they walked between lines of the Garde-Républicaine to their loge. In the state party was a beautiful blonde woman gowned in water green crêpe. The low corsage was formed of a trellis work of fine pearls and long white jet bugles done on fine white tulle; the small tight sleeves were of this. Below the bead trellis work a strip of the crêpe, heavily em-

broidered in darker silk, was arranged with a high girdle effect. The splendid neck and arms were quite bare—not a chain, not a jewel, but on nearly every finger of her bare hands blazed jewelled rings.

WHITE SATIN COSTUME.

A gown of soft glossy white satin showed this adornment of pearls and white bugles. The cuirass bodice was shaped into a Florentine square, and the long sleeves were entirely composed of it. Narrow panels, made heavy with the embroidery, turned back on to the train to meet in the middle of the back, low down, fastened under a huge satin rosette. A gown of citron colored tulle sparkled with the soft red and green fire of opals, aquamarines and chrysoprases. The soft tones gleamed in her hair, on her fingers, and at throat and wrists. On leaving was thrown over this adorable gown a sumptuous mantle of dull Nattier blue velvet royally lined with white, unspotted ermine, snowy against dark sable fur that bordered it. A manteau of white satin with ample enveloping folds was veiled with silver-embroidered tulle. A deep collar, wide cuffs and a wide band at the hem of black fur finished it.

DRESS ON THE STAGE—BEAD WORK TRIMMING.

Trellis work bead trimming was pleasantly conspicuous in a gown worn by Mlle. Blanche Toutain in Dix Minutes d'Auto. Of gold brocaded silk, the top of the low corsage and the long sleeves were of long silver tubes done in small squares on gold tulle; on the corners were set tiny pearls. Dressing her hair, pushing it low on to the forehead, was a wreath of gold and silver roses mingled with a few silk ones of natural colorings. A great branch of the roses was set at one side under the bust. The untrimmed breadths of the lovely fabric, split on each side, trailed narrowly. In another act she wore a gown of needle point lace transparent over pale rose. The low, short-waisted corsage was bordered in great roses with their leaves, and a line of tiny silver roses outlined the decolletage. Over the rose-colored underskirt the lace fell open on each side, separating only in movement. Passing under the embroidered roses to reappear in the back was a belt of sky blue velvet; loops of it were at the back of the short, tight sleeves, and an enormous blue bow tied the lace breadths together on the train. Very chic was a long redingote that Mlle. Toutain wore of "bois de rose" moire silk. It was trimmed with passementerie buttons and cord loops of the same shade; black fox bordered and cuffed it. A neck piece of the same fur was fastened at one side by a bow of silver ribbon. Last week I sent you a sketch of one of Drecoll's new cloaks—a superb affair of otter richly embroidered in threads of gold and silk.

JET TO THE FORE.

The fancy for jet is fast reaching an extreme. A new hat launched only last week has its large crown entirely composed of jet cabochons. After the latest mode it is lifted a little at one side. A bunch of black and white aigrettes trims it. Plaitings of silk or velvet ribbon are now used to top the neck pieces of fur and velvet or fur and silk, replacing the gauzy ruches that have been worn.

GLIMPSES

QUITE—

The newest, daintiest and most charming bonbon and candied fruit baskets seen at ceremonious luncheons, are porcelain works of art. The basket is milk white—in open reed-like bands, exquisite in form and decorated with porcelain flowers that look as if just plucked and laid on with magic wand. The minute delicacy of the work makes each one a real treasure for table adornment.

IT—

Has been supposed that bridal souvenirs, so far as the inventive faculty of man or woman is concerned, had been exhausted. A great trouvaille, which is bound to be as great a fad, has been found in the copper wedding invitation plates and imitation card plates. The copper plate is first burnished like red gold. A match piece of copper is hinged on cleverly, and this additional side is wrought into a single or double frame, in which the bride's portrait photograph is placed. This idea is also elaborated by placing the engraved copper plate in the middle, with copper frames to match on either side, one holding the portrait of the bride, the other of the groom. The invitation card plate answers also for a small frame—having photograph to correspond.

Costume of taupe chiffon broadcloth with a self-tone panne velvet coat. On the gown are bands of the cloth braided in dark taupe soutache The coat is trimmed with taupe silk cord and cord buttons. The coat is bound with taupe satin. Its pointed ends are weighted with large self-tone tassels.

Street suit of navy blue serge trimmed with a fringe of blue silk tassels. The cuffs, collar and large button that trims the front are of black lynx.

NEW MODELS IN AFTERN

REVERSE VIEWS OF THESE GOWNS ARE

FOR DESCRIPTIONS OF FASHIO

AFTERNOON TOILETTES

GOWNS ARE SHOWN ON PAGE 1069
OF FASHIONS SEE PAGE 1045

OBSERVATIONS ON VERY SMART DRESS

THE LATEST WRINKLES IN FASHIONABLE GOWNING

Quite the smartest silhouette is that on which the lines hug the figure about the knees. Evening gowns are drawn back at this point by sashes, or by folds drawn into a knot at the back or on each side. Tailored rigs have jackets buttoned from bust to knees, and if they are slit up at the sides, or on each side of the straight back, this slashing is confined by passementerie ornaments or pattes and buttons; while the walking skirt below is so straight and scant that the effect is very mannish.

A whole-piece walking gown on these same lines buttons from neck to the heels down one side of the back, and it is trimmed only with beautifully ornamented big flat pockets that hang on each side, braidings, embroideries, fringes, passementerie all being used to make these elaborate in brilliant Oriental or quaint old-fashioned designs. One such gown in smoke grey corduroy has big flat jet buttons and pockets of grey velvet, astrakhan and black fringe with some rich silver and gold embroidery. A bit of embroidery to match is placed across the decolletage at the base of a guimpe of coarse grey linen net over black satin. The long grey corduroy sleeves are slashed open down the inside of the arm, and, like the decolletage, is bordered on this slashing with astrakhan. The sleeve opening is looped together at intervals with small jet buttons, showing an under sleeve that matches the guimpe.

NO LONGER FASHIONABLE TO TRAIL ONE'S DRAPERIES

Further accentuating this scantiness about the knees is the fashionable habit that increases daily of walking always with the skirt gathered up in the hand, this retroussis nouveau being a decided departure. Gone the days when one dragged one's gown, no matter whether walking out to dinner at home or trailing through smart hotels and restaurants and opera foyers. Gone the days when it was a matter of tact and skill to get near a lady seated amidst frivolling flounces that enveloped the legs of her chair and far beyond. Nowadays one hardly ever lets the skirt drop at all, carrying it lightly but closely with the hand dropped at the knee, thus showing the slim ankles and the handsomest shoes that ever were made, even while traversing one's familiar path out to the dinner table in the private home. While seated, one gives a little twist and a kick and the skirt hem takes its place as a mere background for the folded feet, the shoes and stockings completing the toilette as much as the scarf in the hair.

JEWELED HAIR BANDINGS ARE NOW THE SMART THING

Apropos of this, ribbons and tulle scarfs in the coiffure have become less distinguished than a rope of jewels, or crystals, or of semi-precious stones. This is worn dropping low on one side of the head and is fastened on the opposite side, rather higher, either with a knot taken in the string of stones, or by a stiff little wired bow of silver or gold galloon or of quaint old-fashioned brocaded ribbon. For ceremonious occasions pearls and diamonds are being worn in this way, in which case the tiara is worn tipped upside down and bound across the back of the head, supporting the soft mass of Greek coils. A string of pearls may be arranged to circle the head and coiffure at least five times, the first three across the top of the head, the others about the Greek knot, at the tip end of which there dangles a jeweled ornament and pearl tassels.

Tiaras are being reset into broad bandeaux that are worn straight across the forehead, broad in the center and narrowing as the ends enter the Greek coil behind, while into the top of the coil a comb to match is placed, forming a second jeweled band. Below the bandeau on the brow a few tiny tendrils of hair stray down about eyes and ears. One must be of pretty nigh faultless regularity of feature and unruffled serenity of expression to carry off this classic style with success. One of these Byzantine tiaras which is being made is a copy of that worn by the Princess Pauline Borghese, in gold, cameos and pearls, and wearing which Napoleon's beautiful sister was many times painted.

HUGE TURBANS INSTEAD OF PICTURE HATS ARE TO THE FORE

From tiaras to hats is an easy step, and it is an all-absorbing one. At this moment, when New York women have adopted the Parisian hat at its biggest, Paris milliners and Paris mondaines have turned a volte-face. The Russian turban and the Polonaise bonnet appears not only in rich furs, such as ermine and sable, but in monkey skin, in astrakhan, in thick, silky, furry wools, in swansdown and in duck's plumage. Besides these there are many new hat shapes of furry beaver with high crowns that sit down low about the head and which have narrow curling brims, something like the Equestrienne's of the Directory. They are worn set back on the head showing the hair over the brow and are trimmed only with a cord and tassel or with a sweeping feather. One such in bottle green roughed-up silk beaver, with a narrow, curling brim of black Ottoman silk lined with black velvet, has two narrow black velvet ribbon strings which tie under the chin. Another original style is a large turban of antique brocade wrapped about the head in large folds, which cross and tuck in under each other in Oriental fashion. This is supported on a narrow brim which sets down low about the head and which is bound with a roll of mink fur. The silk folds are brought out to meet this fur-edged brim, and the underside of the brim is lost in the shadow. A jeweled brooch or a stiff and scanty aigrette is the only other trimming. Into this hat the head is so buried that the hair must be brought well down on temples and brow, and even little tendrils appear in front of the ears, while from the sides and back no hair at all is visible.

DRUM SHAPED MUFFS REVIVED

Muffs have taken a decided stand against being treated as mere drapery. They have swollen out into large round drums, reaching from elbow to elbow in breadth and proportionately large in circumference. Very quaint are those made of seal or mink and having a broad band of ermine or chinchilla running about each end. Others are of one fur with only a bright velvet ribbon bow, like those adorable tambourines carried by the piquant Miss Farren and the saucy Mrs. Davenport in Lawrence's and Romney's famous paintings. Another style in this "new" shape is made entirely of alternating two-inch bands of plain white ermine and mink. Of wider encircling stripes is one in chinchilla and Persian lamb—these copied from the French Revolutionary days. This fashion of putting narrow stripes of different furs together is an old one that is being revived somewhat, though in anything but muffs it is so striking that few have as yet ventured. One charming modern example of this trimming is on a long close fitting Empire coat in heavy satin-faced bottle green cachemire lined with mink fur. It is trimmed down both sides of the front and about the ankles with two bands of fur set closely together, the outer one in stripes of mink and ermine, the inner one of plain white ermine. This coat has a high belt of green Ottoman silk buckled with a mink buckle in front, long tight sleeves with small fur cuffs, and a deep shoulder cape entirely in the fur mosaics.

Aube de Siecle.

New York, 1908.

Alphonsine model of white felt, faced with taupe velvet, ecru and white wings. Maison Virot hat of Amande velvet, faced with silk of a lighter tone, and trimmed with sixteen loops of noire ribbon in a deeper shade.

THE NEW DIRECTOIRE CORSETING AND LINGERIE

FROM HYNDS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 1045

What She Wears

SLIGHT MODIFICATIONS OF THE REGNANT MODE—THE POKE BONNET—DEBUTANTE REFUSES TO SHOW SIMPLICITY IN COSTUME—LOVELY PINK COSTUME AND ANOTHER IN PRIMROSE SATIN—LITTLE WOMEN DISFIGURED BY EXTREMELY MODISH CLOTHES

IT may be said that our full-dress house models this year are all one and the same, and consist of a long, narrow, clinging skirt and a very short waist, on which are laid sumptuous trimmings. Certain changes are made by adding a tunic or by putting less gorgeousness upon the tulle bodice and giving to the front-stole panel or apron a goodly share of gold spangle and floss work, or spreading it out upon the shawl points of the tunic.

Short peplum effects in satin may be also so wrought into elaborateness. They are found combined with long crêpe skirts embroidered rather deeply on the bottom, these bands being often over eighteen inches in depth. On the top of the bodice the crêpe may perhaps be spangled in silver or gold, and be crossed from left shoulder to waist line, or on the right have an embroidered satin scarf in the genre of the peplum. Shoulder strap-drapery prevails where the arms are well formed.

LOVELY PINK OPERA GOWN

As a change, imagine an opera gown having a long skirt of Liberty satin in flesh pink. The gown was made to look most original by having for its sole trimming two very long and wide scarfs of English point, with the least possible soft pale yellow tint to the lace to add to their beauty. An exceeding simplicity lay in the pink satin gown, as no trimming at all was to be seen on the skirt, while the scarfs alone formed the gown's garniture. They were made to hang from the décolletage both back and front, without plait or gathers. They met in front on the very bottom edge and were caught again at the sides. An extremely narrow band of white fox formed the edge bordering down the fronts, upon the bottom, and up the side lengths, the point of contact being on the bottom corners. This added to its charming simplicity very greatly. A bunch of white roses, placed on the left of the décolletage, completed the ensemble perfectly and made the toilette one of the most admired ones at a "Cinderella Dance" a few nights ago. At this function the débutantes of the season were out in numbers, as were those of last year, the latter looking quite as fresh and lovely as ever.

PRIMROSE SATIN WITH GOLD EMBROIDERED BODICE

Another exquisite gown of primrose satin was worn by a brunette, who is fascinating in her Spanish type of beauty and the slender and lithe grace of her lovely figure. Untrimmed was the skirt, while the short bodice looked, in its high golden relief, as though wrought from the metal itself together with lustrous dawn-yellow silks. Draped from the back were two very wide scarfs of tulle, starting from the décolletage under two tulle choux of palest yellow. Graded, too, were the shades of yellow, running into a rosy glow, and from that into the rich red of a morning sunrise.

THE DÉBUTANTE SCORNS SIMPLICITY

These interesting preliminary affairs that go on through early winter, and in which the youth of society find their pleasures and interests mingled, furnish every year new fields for comment and observation. The débutante of this winter seems, with few exceptions, to be still more inclined to drop much of the greatly admired simplicity of dress that rightfully belongs to her position and constitutes her greatest charm. But the change has come and must be accepted, for girls under twenty are no longer timid and shy creatures, nor will they consent to be restricted to white frocks and Valenciennes, if they can possibly avoid it.

BLACK NET WROUGHT WITH GOLD

One of the effective jeweled ornaments that show to great advantage upon an Empire style of house gown is cameo heads cut from onyx and encircled with diamonds. Such was the corsage jewel which clasped like a buckle the middle front of a corsage, thus uniting two embroidered bands that followed the lower line as a short bolero, then reached in points this jeweled ornament—afterward rose up and crossed the upper arms. This gown was of black net, wrought with a gold thread dot. Its skirt had a long flounced train in Spanish style, and over it a very long shawl-pointed tunic, en Princesse, corsage Empire. The same lovely bands, brilliant with gold, traversed the tunic as well as the bottom of the Spanish flounce. The under slip was of soft gold net.

CALL FOR ALTRUISTIC COSTUMERS AND MILLINERS

If some altruistic milliners would club together and put an end to the wearing of hats that swallow up heads and faces and the brim circumferences of which touch the shoulder-blades—while for trimming they are covered with paradise aigrettes equally immense—what a relief it would be from the daily ordeal of having to smile and be gracious to such monstrosity wearers. The turbans of fur are approaching this hideousness also, in many instances, the white ones worn with a huge fur collar to match, especially. It is the small women who insist upon deforming themselves in this manner. Tall women carry off all these exaggerated styles very well usually—and, as we all know, they are the types of women for whom all the present fashions are designed. Gown makers, tailors and milliners who have the courage to dress their medium-size women according to their natural measurements, and will give them their slight portion of exaggeration, to secure the fashionable chic, will educate them in an effective manner, an effort that never has been made before. Now and then one meets a little woman of good taste, who knows her limitations. She will tell you that, to carry out her very correct ideas of what her hats, her coats, furs, gowns and costumes should be, in order to represent her, and yet not fail in the least from the smartness that reigns at the time, she has to undergo no end of difficulty at every turn. No one man or woman is in sympathy with the true idea of proportion, nor takes the slightest interest in individually reducing lines. The one model idea prevails, and, blind to their physical defects, women are persuaded they can wear it, because it is the fashion, and fashion carries the day.

THE POKE BONNET

Very quaint and becoming to some faces are the few modified pokes seen. The crowns are a soft, broad pauf of velvet or satin, the brims half-way like a hat brim, so as to show off all of the front hair, the brim jutting out suddenly on the right side into a point. The strings come from the sides at the back. A bunch of ostrich tips is fastened on the right side of the crown, and this gives a balance to the pointed brim, toppling a little over the edge of it. Large ball hat pins start in front from the hair—that is, they are run through it, and in some places show on the outside hat brim, and are run into the hat crown. If the poke is of velvet, the brim lining is of satin, while a satin hat needs a velvet brim lining.

Gown of satin radium in Atlantic green over a scant lining of self-tone silk. A bodice of Russian lace embroidered in bright hunter green, with a narrow girdle and shoulder straps of hunter green, satin finished with gold bullion tassels.

THE NEW COIFFURE LINE

The coiffure has been changed in line. There is no longer any hight to the front middle of the head line in present hair dressing. The pompadour, if one chooses to call it so, rises gradually from the low middle-front line, and extends sideways into hight and size. This line may be made very becoming, but beware of exaggeration, for it then descends into the ordinary. Single roses, clusters of small flowers, small bunches or choux of ribbon that keep the round line, are worn over the left side front. Scarfs are popular, and add to the grace and chic of Empire gown lines which dominate evening toilettes for all ages, for matrons and maids. The general expression of such dancing gowns is one of extreme daintiness, materials and trimmings of necessity to be fine, and the making faultless. Nothing stunning or bizarre should be introduced. Youthful distinction and elegance are the main objects and develop the true smartness.

THE VISITING LADIES' MAID

A Woman has told me of an exceedingly satisfactory arrangement by which three women living in the same large apartment hotel share the same combination maid and seamstress. She has two rooms in the hotel, one of which she uses entirely for the service of her three mistresses. She conscientiously divides her time between the three equally, and they divide her wages and expenses. This arrangement has proved successful for two years and still continues to be. This woman not only performs all the services of a ladies' maid but has time for embroidering underclothes and a knack for making dainty hand-made neckwear. She never seems to object to serving more than one mistress, and is tactful enough not to allow any conflict of claims ever to appear if they do actually occur.

Invaluable in this connection is the visiting maid, who can be procured to come in once a week and go over the list of things which have been jotted down against her visit. In half a day such a maid can manicure the nails, massage the hair, look over the clean laundry, run in ribbons and mend little tears in dainty waists or lingerie, oil the shoes for the week, and attend to an infinite variety of details.

One woman has recently told me about a small room which she has set apart solely for the purpose of keeping up her wardrobe. In it are several cabinets, originally intended for medicine chests. In one of these are all the necessaries for cleaning clothes, several kinds of soap, cloths of various kinds, pieces of sponge and forms for cleaning gloves. The little accessories, ordinarily more cumbersome than useful, when kept thus outside way, become distinctly valuable.

SMART MID-SEASON COSTUMES

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 1045

[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

AN establishment devoted to the more important lines of home decoration also includes among its offerings such minor furnishings as sofa cushions, lamp shades, desk sets, picture frames, tea tables, and the like, these all being marked by originality of conception and skill in execution. For example, an entirely new feature, suitable for bedroom or boudoir fittings, which is decorative in itself, was originated by this house. Sketch No. 1 illustrates it. A plate glass top over a delicately tinted chintz in green, rose and white, is mounted on a wooden foundation to form the table itself. The two layers of glass and wood are bound at the edges in a heavy gold gimp. Not only is this article of very attractive appearance, but it does away with the bleak look of the conventional tea cloth; it is easily kept clean and saves laundry bills. As reproduced, this table, with an exquisite antique gilt standard in the grape pattern, costs $25. Tops alone, made after this fashion, either eight-sided, square or round, sell for $12, in cretonne. Boudoirs have been most successfully turned out with these covers on dressing tables, sewing and writing tables. The cost of the work depends largely upon the materials chosen, brocades of striking design lending themselves effectively to the idea. Rich materials such as these bring the prices up, of course, $16 being asked for a tea table top, 30 inches in diameter, and other pieces cost in proportion, according to the costliness of the materials used. For country houses the glass covers over colors are lovely, and are well adapted to piazza or garden use. Studios and dens are surroundings to which this treatment is particularly well adapted.

FRENCH HANDKERCHIEFS

At low prices, fine imported handkerchiefs are offered here, and one cannot find such bargains in hand-embroidered handkerchiefs anywhere else in town. A simple pattern on very fine linen, with a double cord thread, is the original of the second drawing, and costs only $1. The uneven edge is one of the fads of the moment.

PEACOCK HANDKERCHIEF

Rarely beautiful is that shown in the third sketch, a single peacock across one corner, strolling proudly, and worked with such exquisite detail that one can almost see the separate feathers. It is a marvelous piece of embroidery, executed on linen like gossamer. A spray of vines and flowers trails across the three other corners. For such work as this one must, of course, expect to pay well. The price is $7.

HUNTING SCENE LAMP SHADE

The white silk shade with lacquered ribs, in the fourth illustration, carries around its panels a continuous hunting scene. It is artistically drawn and colored, far above the usual thing of its kind. It gives a clear, good light for reading, and is durable and easily kept clean, so that it will appeal to the housekeeper for library, billiard room or den. Price $15.

SHADES FOR GAS BURNERS

Electricity has not entirely banished the older method of lighting, and everyone knows the difficulty that has always been encountered in attempts to effectively, and at the same time safely, cover the unsightly white globe of a gas burner. The difficulty is solved by the shade to be seen in the fifth sketch. It fits over the globe itself, so that there is no danger of fire; is bound top and bottom with gold braid, and is strong and substantial. The floral motifs are painted and may be ordered in any coloring at $3.50 each. These shades, though in the first place intended for use as gas shades, are just the thing to put over electric bulbs.

BOOK PLATES

are designed at this shop with cleverness and very superior workmanship. One may have her own pet ideas carried out, or she may rely on the art of the designer for a successful conception. The original copper plate costs $35. Much experience in this line of work insures distinction and intelligent results, while the price is lower than that generally asked.

DINNER CARDS

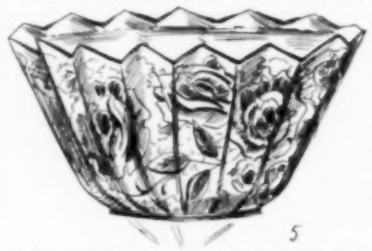
and in fact cards for any sort of function from a stag or hunt breakfast to a débutante's luncheon, are turned out in endless painted designs, painted from 75c. up. Cards for a recent bridal dinner, which were most fetching, showed brides in a fascinating array of modish gowns, all the leading French models of the season, the orange blossoms in the hair standing out in heavy white in such relief that they seemed almost real.

A DURABLE VACUUM BOTTLE

A certain make is recommended by the manufacturers as the most satisfactory on the market, since it is so protected by a rubber base and cushioned sides that, with reasonable use, it will not break. If, however, misfortune does overtake it (and, of course, no glass bottle is impervious to breakage), it is an easy matter to put in a new one. The operation is very simple; merely take off the metal cover and slip the bottle in. This saves the cost of the metal case, and extra bottles are sent promptly when ordered. Patent corks are used, and these may be had for $1.50 the dozen. Compressed layers of cork go into the construction of these, and by this means the porous and absorbent qualities are overcome. The tip is of aluminum, so that one cork may be used with different liquids. It is guaranteed that the bottle will keep the same degree of cold for seventy-two hours, and heat for thirty-six hours; also that it is the strongest on the market. Money will be refounded for any bottle that breaks within two months of its purchase, provided, of course, that it has had careful use. The price for pint bottles in nickel-plated cases is $3.75, and $5.75 is asked for the quart size. In morocco covers there is an increase of $1 for the pints and $1.25 for the quarts. Half-pint bottles are $2.50. Hand-stitched and velvet lined sole leather cases come with one, two or three pint or quart bottles, ranging in price from $4.50 to $25.25. The uses and convenience of vacuum bottles for travelers, pleasure excursions, the sickroom and for workers are too well known to need comment.

A GAUGED EMBROIDERY STILETTO

This little instrument is requisite to good eyeleting, and does wonders toward turning out perfect work. A gauge, adjustable by a screw, is set on the stiletto point, so that holes of any size, from a pin point to a quarter of an inch may be made the gauge acting as a stop. The perforations are by it regulated to uniform size, and it enables one to follow the stamped pattern exactly, even in the most complicated eyelet work. Oval or elongated eyelets may be made by piercing two holes and cutting between them. The stiletto is made of fine substance like that used for scissors, and may be carried in the workbag without injury, as the gauge slips down and covers the point. It works equally well on either coarse or fine fabrics. Price 25c.



PIERCED BRASS WORK AT HOME

One may, by taking up this form of manual work, not only turn out any number of decorative pieces, such as candle shades, lamp shades or jardinieres, but the worker can turn his (or her) skill to money-making account. A firm has recently been established which purposes to supply materials, tools, instructions and every other requisite to the making of the brass-work articles. Each outfit includes brass cut in the proper shapes and stamped plainly, fasteners, a steel punch for large pieces, and a sharpened nail for the small. Candle shades require only a few hours' work, and lamp shades may be easily made in one day. Either command at least five times the original cost at fairs, bazaars or women's exchanges. Candle shade outfits in grape, butterfly or conventional flower designs, cost 60c. the pair, and 10c. for the paper pattern. Lamp shade outfits in a stamped dolphin design, either a fourteen or sixteen inch diameter at the bottom, sell for $1.25; 35c. for the pattern. A jardiniere, with a dragon motif, is $1, the pattern 25c. It measures five inches at the bottom, eight and a quarter at the top and is seven inches in hight. A tubular jardiniere, seven and a quarter inches across both top and bottom, sells for the same price. Sheet brass for individual designing, which is easily cut with scissors, comes in candle-shade thickness, twelve inches wide, at 35c. a foot. Lamp-shade thickness, fourteen and twenty inches wide, costs 40c. and 60c. a foot. Bead fringe for these shades, two inches wide, in red, green, yellow or pink, is 75c. a yard. Candle-shade linings with silk fringe are priced 20c. each, 75c. with bead fringe. Flat head fasteners are 5c. a dozen or 30c. the hundred, the round head 10c. a dozen and 60c. the hundred. Steel punches come at 10c. each or three for 25c. Liberal discounts are allowed to classes in this work.

CHILDREN'S SWEATERS

in white, grey, red or navy sell from $1 to $2.25, depending upon the quality of yarn used. They are either double-breasted or fasten on one shoulder. A toboggan cap to match, a close little toque with soft crown hanging over the side and finished with a tassel, cost 65 cents.

GOLD OR SILVER MONOGRAMS

are an attractive gift, as everyone owns bags, card cases or jewel boxes which lack initials. At a shop renowned for the originality and cleverness of its monograms they are designed in silver at from $3.50 to $6, in gold from $11 to $21. Any variety of models are shown to choose from.

Photo by Felix, Paris

FASCINATING NEW MODEL BY MARTIAL & ARMAND

French robe of steel blue Liberty satin, with a tunic of tulle, richly embroidered in tones of blue. Girdle of bronze bullion. Hat of bronze Ottoman silk, trimmed with fancy plumage and bird's head in blue.

SMART SLIPPERS AND CARRIAGE BOOTS

FROM THE WALK-OVER SHOP

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 1045

CALENDAR

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cuh=Cooper Union Hall. Gcp=Grand Central Palace. D T=Daly's Theatre. H=Hippodrome. W-A=Waldorf-Astoria.

Adele Marguiles Trio—19 Jan., 23 Feb.	M
Olive Mead Quartet—11 Feb.	M
Oratorio Society—26 Dec., Aft.	C
Oratorio Society—29 Dec., Eve.	C
Symphony Society of New York, Walter Damrosch, Conductor—27 Dec., Aft.	C
Wullner Song Recital—7 Jan., Eve.	M

OPERA THIS WEEK

Metropolitan

Thursday—24 Dec. Aïda, with Eames, Flahaut, Caruso, Amato and Didur.

Friday—25 Dec. L'Elisir d'Amore, with Sembrich, Bonci, Scotti and Campanari.

Saturday—26 Dec. Matinee: Double bill, Le Villi and Pagliacci, with Alda, Bonci and Amato, and with Farrar, Caruso, Amato and Campanari. Night: Tiefland, with Destinn, Schmedes, Feinhals and Hinckley.

Manhattan

Friday—25 Dec. Othello, with Melba, Doria, Zenatello and Sammarco.

Saturday—26 Dec. Matinee: Lucia di Lammermoor, with Tetrazzini, Constantino, Sammarco and Arimondi. Night: Samson and Delilah, with Gerville-Reache, Dalmores, Dufranne and Crabbe.

CONFLICT AT THE METROPOLITAN

There has been a deal of trouble recently over the question of managerial authority at the Metropolitan Opera House and, incidentally, over the extension of the original contract made with Andreas Dippel. As is usual, where the exigencies of hurried news-gathering on metropolitan dailies figure, inaccuracies of fact and exaggerated statements have appeared in print on several occasions. But getting down to the meat of things, perfect harmony at the older home of opera in New York seems to have been a missing factor ever since the arrival of Gulio Gatti-Casazza last autumn.

It seems that there have been clashes between the administrative director, Mr. Dippel, and Mr. Gatti-Casazza, the latter being engaged with the understanding that he was to be in complete and supreme control of operatic affairs at the Metropolitan. According to various persons, there occurred several countermandings of orders between the two managers, and the tension, which became apparent early in the season, gradually increased until, when it was learned that the board of directors had extended Gatti-Cassaza's contract, made for one year, for three additional seasons, the explosion took place.

Several of the stars, among them Eames, Farrar, Sembrich, Caruso and Scotti, wrote a joint letter to the directors asking that Mr. Dippel be given a contract for the same period as Mr. Gatti-Casazza.

This was the spark which ignited the charge that caused the explosion.

And ever since it happened there has been a careful collection of remnants. The directors replied to the artists' letter—the contents of which none of the enterprising members of the daily press have yet succeeded in securing—expressing their appreciation of the need for perfect harmony, etc., but closing with a very positive statement that Gatti-Casazza was the active manager who had the right to the final word, and that while Dippel was a valuable asset to the conduct of the Metropolitan Opera House, his position was secondary to that of the Italian chief.

Thursday of last week a morning daily newspaper printed a story to the effect that Mr. Dippel had been given a secret contract, last spring, in which he was given equal authority with Mr. Gatti-Cassaza. It was stated that only a few directors had signed the alleged secret contract, the only name mentioned being that of Mr. Otto H. Kahn. If the reporter who wrote the story had known Mr. Kahn better he would have seen that this director is too keen a business man—aside from being too scrupulous—to be a party to such a silly arrangement. As might have been expected, a hurried meeting of the executive committee of the board of directors was called, and before it appeared Andreas Dippel, as well as Guilio Gatti-Casazza. It would make interesting reading to know exactly what took place, but it is not unlikely that the mercury in the room where it was held showed a tendency to touch the high mark.

When it was first learned, last spring, that the directors had decided to engage Messrs. Gatti-Casazza and Dippel, there was much talk, and considerable written comment to the effect that such an arrangement would cause just the conflict of authority which has resulted. Such a state of affairs is bad for the giving of opera. As a matter of fact, what is needed at the Metropolitan is an American. There are several who have the ability to continue the best policies which former regimes have established. The success which the Manhattan Opera Company has had is an indication of what a single head can do with opera giving, and, incidentally, Oscar Hammerstein is about as full-fledged an American as any whose abilities are such as to entitle them to consideration as candidates for the Metropolitan post, if an American were considered.

EXHIBITIONS NOW ON

New York. Fine Art Gallery. Annual winter exhibition of the National Academy of Design. Oil paintings and sculptures. Until 9 Jan.

Ehrich's Collection of paintings by Early Dutch and Flemish Masters. Until 31 Dec.

Knoedler's. Rare old mezzotints and stipple engravings.

National Arts Club. Second annual exhibition of Arts and Crafts by the National Society of Craftsmen. Until 26 Dec.

Bonaventure's. Prints of XVIII Century coiffures and costumes, fans, books, etc.

Salmagundi Club. Water colors by artist members.

Clausen's. Landscapes by Edward Gay. Until 4 Jan.

Montross'. Recent pictures by Childe Hassam. Until 26 Dec.

Bauer-Folsom's. Paintings in pastel by Walter Griffin. Until 31 Dec.

Macbeth's. Small sculptures by American artists. Until 31 Dec.

Powell's. Exhibition of thumb-nail pictures. Until 31 Dec.

Astor Library. Book plates by the late J. W. Spenceley, and colored plates from Der Decor.

Lenox Library. Historical exhibition of artistic lithography; and the Milton exhibition, containing 150 portraits of the poet.

Keppel's. Etchings by Sir Seymour Haden, and Thomas R. Manley. Until 2 and 9 Jan., respectively.

Oehme's. Water colors by Mrs. W. J. Stillman.

Wunderlich's. Collection of color prints by Arlent Edwards.

American Art Galleries. Religious Paintings by Henry O. Tanner. Until 26 Dec.

Indianapolis. John Herron Art Institute. Twenty-fourth annual of the Art Association of Indianapolis. Until 4 Jan.

St. Louis. Art Museum. Thirteenth annual traveling exhibition of the Society of Western Artists. Until 26 Dec.

Washington. Corcoran Art Gallery. Second contemporary exhibition of American oil paintings. Until 17 Jan.

Congressional Library. Etchings by French artists of the nineteenth century; and collections of Arundel prints, and Japanese prints, illustrating Japanese feminine costumes of the 17th, 18th and 19th centuries.

EXHIBITIONS TO COME

New York. Knoedler's tenth annual of the American Society of Miniature Painters. 23 Jan. to 6 Feb. Exhibits received only on 16 Jan.

Metropolitan Museum of Art. Special exhibition of German Art. Opens 4 Jan.

National Arts Club. Second annual of Advertising Art. 5 to 21 Jan.

Fine Arts Gallery. Twenty-fourth annual of the Architectural League. 31 Jan. to 22 Feb. Exhibits received 14 and 15 Jan.

Chicago. Art Institute. Thirteen annual of Society of Western Artists. 5 to 24 Jan.

Indianapolis. John Herron Art Institute. French Chateaux, by Alson S. Clark; drawings by Josephine Pitkin and pictures by The Eight Painters. During Jan.

Pittsburg. Carnegie Institute. Thirteenth annual of the Society of Western Artists, 1 to 21 Feb.

Philadelphia. Pennsylvania Academy of Fine Arts. 104th annual of oil paintings and sculpture. 31 Jan. to 14 Mar. Exhibits received to 5 Jan.

NEW YORK EXHIBITIONS

At the second annual exhibition of Arts and Crafts, now being held at the National Arts Club in New York, under the auspices of the Club and the National Society of Craftsmen, there are examples by craft-workers from almost every part of the country. The exhibition is extremely interesting, as many new and striking effects are illustrated, among them being textiles of cotton and other materials from the looms of Albert Herter, the well-known artist, for which especially prepared dyes are used, and in which the colors are most beautiful. Other textiles noted for their soft and artistic coloring as well as for their designs are by Miss De Neergaard, Mrs. Douglas Volk, Miss Margaret Whiting and Mrs. F. S. Lamb. In the pottery display there are many original pieces showing an improvement in glaze and coloring. Both originality and beauty are also shown in the jewelry and book binding exhibits.

Another New York exhibition that should especially appeal to women is that now being held at Bonaventure's Art Gallery. It is a most charmingly arranged little show of rare and quaint old prints (illustrating the styles of coiffures and gowns in vogue a century or two ago), beautiful old fans, snuff, powder and patch boxes, dainty books and other artistic bibelots of olden times.

At Keppel's Gallery may be seen an exhibition of etchings by Sir Seymour Haden, which practically represents his life work, since being blind and over ninety years of age, his power of production is now at an end. It may not be generally known that Sir Seymour Haden, who ranks with Millet and Whistler as a painter-etcher, was entirely self-taught, having been an eminent surgeon, with a large practise and having taken up this form of art merely as a recreation.

A number of new etchings by Thomas R. Manley will also be on view at these galleries until 7 January.

Among the old mezzotints and stipple engravings—some of them in color—now being shown at Knoedler's, are excellent examples of Valentine Green's, John Jones' and William Dickinson's works. The latter artist, who, while less famous than either Green or Jones, is considered by many critics to have possessed far more talent than they, is represented by one of his finest examples—an engraving of the portrait of the Countess of Darby, by Reynolds. Probably the most interesting works shown by Valentine Green and John Jones, are, respectively, engravings of Mary, Countess of Salisbury, from Reynold's portrait, and of the Duchess of Marlborough, after Romney's original.

TOY SPANIEL CLUB SHOW

Almost four hundred pampered lap dogs vied for honors at the sixth annual show of the Toy Spaniel Club of America, held in the Astor gallery of the Waldorf-Astoria in early December. The entries this year, three hundred and seventy-six, were the largest in the history of the organization. The premium list was an interesting one, with two hundred and fifty specials.

The biscuit-colored Pekinese spaniels, which have only been shown within the last few years, were idols of the exhibition in their satin-lined glass cages. Tsang of Downshire, owned by Mrs. Morris Mandy, was adjudged the best dog in the show, capturing the medal offered for the best dog and Mrs. Herbert Lee Satterlee's cup for the best Pekinese in the show. Mrs. Mandy almost swept clean stakes with her kennel. Ki of Downshire and We Toi of Downshire took the medal offered for the best brace. Ho Hang Ti, belonging to Mrs. Satterlee, came in for second in the limit dog class, while Mrs. J. P. Morgan's Ta Chi took second in the novice class for bitches. Mrs. Morgan's Champion Pousa was defeated by Tsang. In the winners' class for Boston terriers, the first place went to Innis Arden, owned by M. Ryan, of Harlem. In the bitch class of the same breed a delightful specimen was revealed in Cupid Peach, owned by Mrs. M. J. Mulcahy, who won a championship. Faki, an Oriental beauty, carried the honors as the best Japanese spaniel in the show. The owner is Mrs. W. E. Bemus. Mrs. James Doig's cash prize for the best King Charles spaniel was captured by Miss Elizabeth Phillips with her Champion Radiana, who also took Mrs. George Pell's cash prize for best tri-color bitch in open class. Bonita, owned by Mrs. Henry W. Post, was the successful winner of the Clivenden Mascot trophy, offered for best King Charles, weighing eight pounds or under. Fairy Queen and Queen Favorite, belonging to Mrs. W. W. Hadley, won the Breeders' Challenge Cup for the best brood bitch with one of her produce, merits of both to be considered. Yetsam Trump, owned by Mrs. H. Lee Anstey, captured the cup offered for the best English spaniel, bred and exhibited in the ring by the owner. Mrs. W. W. Hadley's Queen's Favorite and America's Pride won the Champion Sonny Boy Bruce cup presented by Mrs. F. L. Schubert. Champion Rosemary Calvert, owned by Miss H. G. Parlett, won the judge's trophy for the best English spaniel in the show. The judge's trophy for the best Ruby dog or bitch went to Yetsam Trump, owned by Mrs. H. Lee Anstey. A dog bowl, valued at $25, for best puppy, any color, owned and bred and shown by member, was won by Miss Henderson with her Rosemary Price. The cup offered by Mrs. A. L. Reynolds for best bull terrier, the class in which she was judge, went to Champion Grasmere Nip, owned by Grasmere Kennels. There were only fourteen entries in the Dachshund class, in which Dot of Woodcliffe, owned by W. H. Wettlaufer, won the trophy for best puppy. Rex, a Schipperkes, belonging to Mrs. George Rousse, took the prize for best puppy. There were only two exhibitors in this class. The French bulls made a splendid and imposing showing among the toys. Jeannette Nanon, owned by Miss Verona Jarbeau, took the blue ribbon in the open for best bred bitch in America or Canada. Mrs. Michael Dreicer made a good entry with her new importation, Consul, who captured first in limit class for dogs. Squantum Alphonse, owned by the Squantum kennels, came in for first in the class open to dogs, American or Canadian bred. Mr. Arthur P. Bender's Countess Posie captured first in the limit class for bitches. Attractive Pomeranian specimens were shown by Mrs. M. E. Harby, whose Champion Nubian captured the trophy for the best American bred of either sex, any solid color, in the novice class. Pomfield Piper, owned by Miss M. F. Sturgis, was the winner of the medal, offered for the best Pomeranian owned and bred by member. Miss Anne Sands with her dogs won in the brace and team classes. Mrs. A. L. Reynold's trophy for the best Maltese terrier went to Malta Pura of the Terrier Kennel Club. Chappie, owned by Mrs. Reynolds, took first in the limit class for dogs. Miss Evelyn Dunn's Fluffy, a dainty white specimen, came in for first in novice class for bitches over nine pounds. This is the first time that Miss Dunn has exhibited. Sprouts, a wise-looking Griffon, owned by Mrs. Waldrom Williams, took the cup offered for the best. The Chiquaquas, while occupying the least space, were by no means overlooked. There were a number of splendid specimens of these tiny dogs competing for honors. Infanta Marie, a very dainty miss, owned by Mrs. Fred R. Stephenson, won the trophy for the best Chiquaqua with the head qualifications considered. Blanquita, belonging to Mrs. C. D. Atwood, took the blue ribbon in the limit class for bitches. Mo-Mo, an affectionate little Japanese spaniel, owned by Mrs. Ruth Litt, took first in limit class for bitches and second in novice for bitches. Mrs. R. T. Harrison's Tiney was the winner of the blue ribbon in open class for dogs of the black and tan terrier breed.

SEEN ON THE STAGE

THE BLUE MOUSE

One of the most uproariously funny farces that has been seen here in years is The Blue Mouse, adapted by Clyde Fitch, which is playing with great success at the Lyric Theatre. Here is something for the "blues," if one has them, or it is capitally fitted to enable one to forget the unpleasant things of life and to bask in thorough relaxation, which, after all, is necessary to everyone. From beginning to end the farce is genuinely funny, and as the company is admirably balanced and every member most suitably cast, there are no moments which are tiresome or that get on the nerves. There is a good deal of mixing-up of identities in The Blue Mouse, and a series of misunderstandings which pass with such rapidity that to endeavor to go into detailed description would be hardly possible. The whole affair rests on the ambitions of an under-employe of the Inter-State Railroad Company and the means he takes to further them through playing on the known weakness of his superior's fondness for pretty women.

The young man proceeds to secure the co-operation of a well-known dancer who is famous as The Blue Mouse, and he installs her as his wife and proceeds to start a series of complications which appear to be impossible to straighten. That the young man's father-in-law should become suspicious, that the wife of the railroad president should be filled with jealousy, and that the clerk's wife should be mistaken for the dancer and the latter be looked upon as the real wife of the conniving young man is not at all unnatural.

One ridiculous situation follows another until the climax is reached, when the Blue Mouse determines to auction off the gaudy effects of her furnished apartment. There are other side-splitting scenes, and not a moment during the performance is an idle one. Mabel Barrison plays the Blue Mouse with nice regard for its proper handling, and must be commended for not permitting it to become coarse. Harry Conor, Jameson Lee Finney, Charles Dickson, Jane Laurel and Zelda Sears are others who did excellent work. Don't miss The Blue Mouse; it will do you a world of good.

THE PIED PIPER

De Wolf Hopper is "a merry old soul," and the fact that he is adds greatly to the interest of The Pied Piper, which is now at the Majestic Theatre. Austin Strong and R. H. Burnside are responsible for the book and lyrics, and Manuel Klein wrote the music. It is dainty and fairy-like, in spots, and although not the best work in the musical-comedy line to be found on Broadway, it nevertheless is interesting.

Originally The Pied Piper was called What Happened Then, and, according to report, was given in several cities in very different form than it is shown here. Before being produced at the Majestic it was deemed advisable to rewrite a good part of the lines and music, so that, as matters now stand, it represents much thought and careful preparation.

Those who like De Wolf Hopper, swear by him, and it was not strange, therefore, that he was repeatedly called before the curtain on the opening night and finally compelled—probably to his delight—to make a speech. There are a few comedians in musical comedy who are clever in delivering their carefully arranged speeches, which have come to be important parts of the performance, and Mr. Hopper is one of them. In addition to the cleverness of this lengthy fun-maker, The Pied Piper is fortunate in having the help of dainty Marguerite Clark and Grace Cameron. There are many others who do their parts well, and some of the songs and dances were very good. It is a performance which will delight the children, and there are not many here now which possess that charm.

A NEW PICTURE OF ETHEL BARRYMORE AS LADY FREDERICK

Miss Barrymore, in the fascinating role of Lady Frederick, is still at the Hudson Theatre.

GOSSIP

Several days ago there appeared in one of the New York daily newspapers a feature article setting forth, what was stated as a fact, that coarse and vulgar shows are no longer wanted by the amusement seekers of this city. Possibly this statement is correct. If it is, then performances of the character of The Queen of the Moulin Rouge, which opened at the Circle Theatre recently, should have small success here.

After all is said, there is so much difference of personal opinion regarding an entertainment of any sort that anything which is given on a stage is bound to find some admiration. There were persons present at the first giving of the Moulin Rouge show who liked it; but there were others who thought that it was merely an excuse to introduce suggestive incidents and scenes from famous places of rather immoral character in Paris.

The sight of several girls, behind a gauze curtain, disrobing down to the petticoat stage and then bringing—from the brims of their hats—new clothing, is alluring to some. The disagreeable part of this suggestive feature is the hinting at what really does not happen. Likewise the Apache Dance, in which a man and a girl go through a vulgar series of movements, is grossly suggestive, and should not be permitted on any stage. The fewer of such shows the better.

Maxine Elliott is to open her new theatre on the 28th of this month in a new play called The Chaperon. This week is not considered the best in the theatrical season even for an established play house, not to speak of one inviting its first audience. However, if the play is worthy and proves popular, there need be no fear for the result. New York will not let any place of amusement suffer if it happens to like the dramatic wares dispensed.

We are now having an opportunity to hear Ireland's most famous acting singer, Joseph O'Mara, in Peggy Machree, the play in which Dennis O'Sullivan was appearing at the time of his death in Chicago. O'Mara, whose voice is a tenor, is the singer for whom Liza Lehmann, the English composer, wrote In a Persian Garden, which had such a vogue in this country some ten years ago. While there was quite as much in this work for soprano, contralto and bass as for tenor, Miss Lehmann was especially partial to O'Mara's voice and style, and the solo, Ah, Moon of My Delight, was composed to show both singer and composer at their best. Peggy Machree followed the Sicilian Players at the Broadway Theatre, 21 December.

EDNA DODDSWORTH

One of the attractive young women with Miss Held in Miss Innocence, at the New York Theatre.

Ticey, the latest comedy by William Gillette, was the only new dramatic offering in New York last week, and for but one performance. The occasion was a benefit for the Temple Beth El Sisterhood, the presentation of the play being made by Frederic Thompson on Friday afternoon at the Liberty Theatre. Oddly enough, this is the first time a chance has occurred to try out this comedy on Broadway, although

Mr. Thompson has endeavored to do so before. Mamie Ryan played the title role, as she did when the play was first produced, and in which she is said to have made a success. More extended discussion of Ticey is deferred for a later issue.

Eddie Foy, in Mr. Hamlet of Broadway, began his labors in New York, for the first time since the amusement season opened, last night at the Casino Theatre. There has been much comment regarding Foy's determination to play portions of Hamlet seriously, etc. Whatever he does, Foy is always funny, and while it is not possible, in this number, to take up the performance for review, it can be said that Mr. Foy did not blossom forth—as some inane persons thought he would, or might—as a momentary tragedian.

JAMESON LEE FINNEY

In The Blue Mouse at the Lyric Theatre.

Clifton Crawford and Bessie McCoy continue to delight their audiences by their cleverness in The Three Twins at the Herald Square Theatre. Here is a musical comedy which has run on uninterruptedly for months, and there appears no cessation in its popularity. It is an excellent musical play, most capably presented.

Lulu Glaser said good-bye to her friends at the Casino Theatre last week and went on her way, as a star in Mlle. Mischief, to other cities which have yet to see her for the first time in one of her most popular successes. Vogue's readers, who reside in the cities where Mlle. Mischief will appear, should not miss seeing one of the brightest and best performed musical comedies of the season.

The Servant in the House has just closed its engagement at the Savoy Theatre, where the Henry Miller Associate Players have given a sterling performance of a play of exceptional merit, strength and significance. It is too bad that there are not more plays of this calibre, which possess qualities of a kind to gain public support.

While A Gentleman From Mississippi is by no means the best play in New York, it is surely not far from being the most popular. Both Thomas C. Wise and Douglas Fairbanks are certain to be kept busy for some time to come, for after the long run here the play will be sent to the principal cities.

The Man From Home is still the attraction at the Astor Theatre, where William T. Hodge continues his excellent performance of a shrewd Indiana lawyer.

At the Gaiety Theatre The Traveling Salesman is working overtime to increase his sales in plain and fancy laughs. Judging from the result of his efforts, he is pleasing the head of his firm (James Forbes) by taking "orders."

John Drew said "au revoir" to the Empire Theatre audiences last Saturday night, and for the rest of the season Jack Straw will delight playgoers in various parts of the country. It is a good comedy, and a chance to witness the performance by Mr. Drew and his excellent company should not be missed.

Salvation Nell seems to have caught popular fancy, and, despite unfavorable criticisms, seats are now selling six weeks in advance. It is a play filled with realism, and there is no gainsaying the admirable playing of Mrs. Fiske and Holbrook Blum.

As clever and bright and clean an entertainment, of the lighter variety, as can be found on Broadway is The Boys and Betty, at Wallack's. Marie Cahill has ideas of her own as well as unusual ability.

One of the most finished performances in New York is that which is being regularly given at the Stuyvesant Theatre by Blanche Bates and her associates in The Fighting Hope. Here is an ensemble worthy the name.

Arnold Daly is appearing in a new play entitled The Pickpockets, which will be produced shortly in New York. Mr. Daly's role is that of a young millionaire with a leaning toward socialism. The handsome young Australian woman, Katherine Kaelraed, who played recently in Mr. Savage's production of The Devil, is the leading woman. Others in the cast are Charles A. Stevenson, Robert McWade and Albert Bruning.

SCENE FROM THE PATRIOT AT THE GARRICK THEATRE

William Collier, Helen Collier Garrick, Annie Esmond and Helena Byrne

Of recent years many writers for the press have linked David Warfield's name with the classics. Little information along these lines has been furnished by Mr. Warfield or Mr. Belasco. What has been written has been based mostly on conjecture. Only a year ago, at the dedication of his new theatre in New York, the Belasco Stuyvesant, Mr. Belasco announced that he contemplated Shakespearean productions, and he hinted that Mr. Warfield would soon appear in The Merchant of Venice. This positive decision was only recently reached, and made public by Mr. Warfield, who, in an interview, briefly outlined his plans so far as they have been arranged by Mr. Belasco. These plans are momentous from Mr. Warfield's point of view, because they include a production of The Merchant of Venice' and the following up of that venture, if it proves wise, with a revival of King Lear Next season Mr. Belasco will provide a new play for Mr. Warfield, but he withholds any information regarding the nature and authorship of the work.

GRACE CAMERON, DE WOLF HOPPER AND MARGUERITE CLARK

In The Pied Piper at the Majestic Theatre.

THEATRES

Academy of Music—Evenings 8.15; Wednesday and Saturday matinees 2.—The Red Mill; Montgomery and Stone.

Astor—Evenings 8.15; Wednesday and Saturday matinees 2.15.—The Man From Home; Wm. Hodge.

Belasco—Evenings 8.20; Wednesday and Saturday matinees 2.15.—The Devil; Mr. Geo. Arliss.

Bijou—Evenings 8.15; Wednesday and Saturday matinees 2.15.—A Gentleman From Mississippi.

Broadway—Evenings 8.10; Wednesday and Saturday matinees 2.15.—Peggy Machree; Joseph O'Mara.

Casino—Evenings 8.15; Saturday matinee 2.15.—Eddie Foy as Mr. Hamlet of Broadway.

Criterion—Evenings 8; Saturday matinee 2.—Samson; William Gillette.

Daly's—Evenings 8.30; Wednesday and Saturday matinees 2.20.—The World and His Wife; Mr. Wm. Faversham.

Empire—Evenings 8.30; Wednesday and Saturday matinees 2.20.—What Every Woman Knows; Maude Adams.

Gaiety—Evenings 8.15; Wednesday and Saturday matinees 2.15.—The Traveling Salesman.

Garden—Mary Jane's Pa; Henry E. Dixey.

Hackett—Evenings 8.15.—Salvation Nell; Mrs. Fiske.

Herald Square—Evenings 8.15; Wednesday and Saturday matinees 2.15.—The Three Twins; Bessie McCoy and Clifton Crawford.

Hudson—Evenings 8.15; Wednesday and Saturday matinees 2.15.—Lady Frederick; Ethel Barrymore.

Knickerbocker—Evenings 8.15; Saturday matinee 2.15.—The Prima Donna; Fritzi Scheff.

Liberty—Evenings 8.15; Wednesday and Saturday matinees 2.15.—Via Wireless.

Lyceum—Evenings 8.15; Thursday and Saturday matinees 2.15.—Love Watches; Miss Billie Burke.

Lyric—Evenings 8.15; Saturday matinee 2.15.—The Blue Mouse.

New Amsterdam—Evenings 8; Wednesday and Saturday matinees 2.15.—Little Nemo; Joseph Cawthorne and Master Gabriel.

New York—Evenings 8.15; Wednesday and Saturday matinees 2.15.—Miss Innocence; Anna Held.

Savoy—Evenings 8.15; Thursday and Saturday matinees 2.15.—The Battle; Wilton Lackaye.

Stuyvesant—Evenings 8.15; Thursday and Saturday matinees 2.15.—The Fighting Hope; Blanche Bates.

Wallacks—Evenings 8.15; Saturday matinee 2.15.—The Boys and Betty; Marie Cahill.

Weber's Music Hall—Evenings 8.30; Wednesday and Saturday matinees 2.30.—The Stronger Sex; Annie Russell.

MADAME ELIZABETH DE FRANCE, 1764-1794. By The Hon. Mrs. Maxwell-Scott of Abbotsford. With Illustrations. New York: Longmans, Green & Co. London: Edwin Arnold. $2.50.

Mrs. Maxwell-Scott has retold the moving story of the wise and good young sister of Louis XVI. Long before her brother suspected what was coming, this young woman, ten years his junior, saw the dangers to which governmental and social abuses were fast bringing the country and the royal family. She was strongly sympathetic with the people, for whom in their poverty she actually denied herself luxuries to which as a princess she had been all her life accustomed as a matter of course. She refers to Louis XIV as a despot, but she felt the fatal weakness of her brother in yielding to the first stormy movements of the revolution. He was wrong, she felt, to exile the recalcitrant Parliament of Paris, but equally wrong to leave Versailles at the demand of the rabble. Elizabeth hated the corruption and duplicity of the court, and loved the simplicity of her rural home. When the stress of the revolution came she was wise, strong, courageous. On that fateful ride back from Varennes, when the silly Pétion flattered himself that he had made an impression upon the heart of the Princess, she listened to him and drew him out merely because she felt it important to know his views and those of his party. When imprisonment came she bore it with a noble patience, and her courage and dignity on the scaffold excited the pity of the onlooking crowd. Mrs. Maxwell-Scott's book is indebted to that of M. Lenotre, not long since noticed in Vogue; to that of M. de Beauchesne, and to the de Tourzel Memoirs. The author cannot claim to have found new material, but she has given us an admirable full-length portrait of the finest woman in the Bourbon family, and that was well worth while. The illustrations are of unusual interest.

THE FIRING LINE. By Robert W. Chambers. D. Appleton & Co. $1.50.

Mr. Robert W. Chambers is one of the most versatile, as well as popular, of modern novelists. He has produced several interesting examples of historical fiction, besides exciting romances of adventure and intrigue, and long ago he was wont to write some delightful stories for younger readers. Finally Mr. Chambers decided to try his hand at the novel of society—with especial reference to New York, and two years ago he brought forth The Fighting Chance, a clever and striking tale, which perhaps achieved the greatest success of this author's career. The Younger Set, which was published last year, and had likewise to do with the smart world, was fairly well received, although distinctly inferior to its brilliant predecessor. Now comes The Firing Line, and while we have read the book with some interest, we sincerely hope, for the sake of his literary reputation, that Mr. Chambers will hereafter abandon the writing of plutocratic society novels and return to the style of his earlier loves. It is likely, however, that this plea would be made in vain, for, unfortunately, there is an enormous class of readers who simply revel in the parade of wealth, extravagance, ostentation and the occasional hints of shocking depravity which form the framework of a novel like The Firing Line. It is a pity, though, that Mr. Chambers, with his fine gifts, should become nothing more than a sort of up-to-date Laura Jean Libbey.

The dialogue in The Firing Line is frequently sparkling and clever, but the characters, with one or two exceptions, are singularly unimpressive. This is especially true of the young hero and heroine, who are frankly tiresome throughout the book.

There is one character in this novel, however, that has interested us profoundly, and we cannot help feeling that, in the hands of a subtler writer than Mr. Chambers, Louis Malcourt, particularly on the mystical side of his nature, would have developed into a distinct creation. In the early chapters this young man passes for the villain of the plot, but after a while we begin to condone his faults, and near the end we are quite willing to concede that Malcourt is unquestionably the finest and most human character that Mr. Chambers has ever drawn, and certainly worth more than all the commonplace and superficial remaining people in the story put together. However, The Firing Line, as a whole, is far from dull, and a few chapters descriptive of hunting experiences in Florida are written with great vigor and charm.

HELIANTHUS. By Ouida, Author of Under Two Flags, Moths, etc. The Macmillan Co. $1.50.

From Ouida's romantic English guardsman of forty years ago to her young Prince Elim of Helianthus is a very long way, and it is to the credit of the author's breadth and versatility that between the novels of her romantic period and this last story of her old age lie those lovely things, A Dog of Flanders and The Two Little Wooden Shoes. In Helianthus the author exhibits her sympathy not with artistcracy but with democracy, her hatred of militarism, of courts, and of royalty. Nothing in the book is more timely or significant, in view of the present hopeful outlook for free government in Germany, than the character pictured of the "Emperor of Guthones," who strongly resembles Emperor William. The kingdom of Helianthus might be Italy, or it might be Greece. No matter which, it is a convenient field upon which to contrast a democratic and truly patrotic prince, his egotistic father and blackguard brothers, and the book is mainly concerned with the development of this contrast in all its aspects.

Ouida's style is still supple and vigorous, and although there is a large proportion of narrative and description to a small proportion of action and dialogue, the book has live interest from beginning to end, and upon every page. The characters, both men and women, are done with the sure hand of the skilled novelist, and the dialogue is sufficiently natural, varied, and lively. Altogether this not quite completed story is one of the most notable books of the season, and one that no lover of the modern novel can afford to neglect.

THE TRAIL OF THE LONESOME PINE. By John Fox, Jr. Illustrated by F. C. Yohn. Charles Scribner's Sons. $1.50.

It is pleasant once more to escape from cities, and from the stupid artificiality of the current historical novel into the free atmosphere of the Tennessee mountains along with the creatures of Mr. Fox's imagination. Here is truly a good American story, sound, clean, true, and full of lively interest in every chapter. It opens charmingly beneath the great pine on the mountaintop, and goes on without halt or break to the end, full of the fine, wholesome mountain atmosphere, and astir with the characteristic life of the mountaineers. Mr. Fox's story is of a local blood feud, in which there is a mixture of love and untaxed whiskey. The local dialect is a bit difficult now and then, but it is not too much insisted upon, and it serves to lend the authentic touch of realism to the tale. The hero is a proper person, a native of the southwest, but a man of education with knowledge of the outside world. Mr. Fox's heroine is a charmingly precocious girl of fifteen, who opens like a flower beneath the eyes of the reader. The mounfain cabin, the court day scenes at the county town, the fishing in the swift mountain brook, the wars of the feud, are all portrayed in lively and natural colors. Men hate and the women love with a sort of primal intensity, and the tale closes with a deliciously idyllic bridal scene, hardly equalled in native fiction since that in Mr. Wister's Virginian. We may confidently expect the great American novel from some future experimenter in fields such as Mr. Fox cultivates.

THE NEWEST BOOKS

Those who are not social climbers, and even those who are, if the effort toward the hights has spared them a sense of humor, will enjoy the delicious intellectual cynicism of Francis W. Crowninshield's Manners for the Metropolis (D. Appleton & Co., New York, $1), a happily illustrated little volume ("decorated," the illustrator prefers to call it), that should make the whole town laugh. Mr. Crowninshield's sub-title is "An Entrance Key to the Fantastic Life of the 400," and he concerns himself mainly with that very small part of the well-to-do, educated and intelligent population of New York which gives itself up to social amusements. The fun of the book is couched in short paragraphs which embody social maxims. There is not a dull or really malicious paragraph in the book, and as a shooter at folly as it flies, Mr. Crowninshield makes a larger percentage of successful wing shots than almost any of his contemporary sportsmen. It is one of those rare books that one may open at random, with the certainty of putting the finger on a good thing. In enumerating the duties of a valet in a country-house Mr. Crowninshield poached upon the preserve of an even more brilliant cynic than himself, though it is proper to admit that the author of Manners for the Metropolis is in nothing indebted to Swift's Advice to Servants. Everybody who enjoys fun with a keen but harmless edge will wish this book longer. Mr. Crowninshield handles his rapier with consummate skill, but he is no Laertes to use a poisoned blade. There is not a bromidic stupidity in the whole volume. Mr. Louis Fancher's decorations are deliciously apt to the text.

Frederick A. Stokes Company, of New York, issue in cloth at $3 and in half-leather at $6, with twenty-five cents postage for each style, Stokes' Encyclopedia of Music and Musicians, by L. J. De Bekker. This volume of nearly 750 octavo pages undertakes to furnish a great variety of information touching music and musicians from the earliest period of musical history to the current season. It is a record of fact, not a body of criticism, though, of course, opinions on various topics are expressed. Musical terms are explained, musical works are described, the stories of many operas are sketched, the lives of composers, performers, managers and critics are given, along with lists of their works. Particular subjects are treated at some length. Counterpoint, for example, occupies a page and a quarter; Wagner has three and a half pages, and space is given besides to his individual works. It is the hope of the publishers, who write the preface, speaking apparently for themselves and not for the author, that the book may be of practical use to students and amateurs, and even to professional musicians. The articles are written in an agreeable style and with constant regard to conciseness. Two things we miss—an account of the author, which surely should appear somewhere in a technical work of such importance, and adequate indications as to the pronunciation of foreign proper names. Amateurs will specially feel this latter omission.

W. B. Foster Boville, who writes Hungary and the Hungarians (The McClure Company, New York; Methuen & Co., London; $2.50), seems to have had unusual opportunities of observing the land of which he tells us. He traveled over a large part of the kingdom and its dependencies, seeing not only the great towns but also the small ones, was in intimate social relations with Hungarians in various parts of the country, saw them at work and at play, talked with them of politics, history, literature, social conditions. With all these opportunities, and a not unintelligent spirit, the author was content to write his big volume in the most slipshod and ineffective English. Much of it reads like an unedited transcript from the rough notes of his diary, and nowhere is there the slightest evidence of care in composition. Indeed, the only thing that can be said for Mr. Boville's style is that it enables him to pack his facts somewhat closer than would have been possible had he taken the trouble to expand his notes into conventional English sentences. The sixteen colored illustrations by William Pascoe are of unequal value, but the photographs, of which there might advantageously have been ten times as many, are of great interest.

RECENT FICTION

St. Bartholomew's Day of 1572 is the subject of the anonymous romance, Henry of Navarre (G. P. Putnam's Sons, $1.50), a piece of work considerably above the level of current historical fiction. The author's sympathies seem to be strongly pro-Huguenot, and he neglects somewhat the political side of the situation leading up to the massacre. His Henry, however, is a living, breathing person, as are Princess Margaret, her pretty lady-in-waiting, and even the French King himself. Guise and some of the other characters are more conventional, and marked with a fatal likeness to the average high personage in the historical fiction of the day. The author also permits himself to fall too often into the mannerisms of his fellow romancers. Why should his young princes and nobles so frequently "yawn" by way of expressing aristocratic indifference to affairs of the passing moment? Why not occasionally make them whistle, or even cluck? In spite of such minor defects, the book has moments of fine and effective realism, and scenes of genuine humor and passion.

In the New York novel of Corrie Who? (Small & Maynard, Boston, $1.50) Maximilian Foster has attempted the difficult task of interesting his readers in a modern mystery placed amid the prosaic surrounding of the metropolis. There is some good work in the opening chapter, which shows us one of those "evenings" that ladies of a singular social ambition provide for strangers that may be introduced with biography as having done or hoping to do something in the way of music, literature, or painting. Mrs. Pinchin, a dark and sinister figure, is the best realized character in the book. Corrie herself is less interesting. The chief merit of Mr. Foster's story lies in the general conception of a domestic mystery without the accompaniment of violent crime, or the intrusion of the familiar villain in the black mask. The weakness of the book is less structural than of detail. If the author had managed to make two or three of his characters as real as Mrs. Pinchin, and to polish his style into genuine distinction, he would have turned out a far better book.

Albert Kinross opens his new autobiographical romance, Joan of Garioch (The Macmillan Company, $1.50), with the supposed author and real hero in an English November mist of dour reminiscence. Really, the firm but quiet despair of the unhappy young man makes one feel like cheering him up with a glass of something hot or a brisk walk in the open. Luckily for the reader, Mr. Kinross soon gets his young friend out of this mood, and starts him upon his adventures, which are sufficiently startling, if somewhat conventional in some of their aspects. We violate no confidence, and may relieve the minds of some possible readers of this story, when we say that Joan is not the hereditary princess of any imaginary European kingdom, but a sweet English girl. To be sure, there is Russian imperial grand duke in the tale, but Mr. Kinross has written nothing like a new Zenda story. Apprehensive novel readers will be glad to learn this, and as well, that the tale does not end half as sadly as it begins. It is better done, on the whole, than the average romance of its kind. John M. Burke's many illustrations have the hard but not ill-drawn definiteness characteristic of several British illustrators.

Chauncey C. Hotchkiss has written a short romance entitled A Prisoner of the Sea (The John McBride Company, $1.25), in which the scene opens in Havana with the American hero reduced to less than one hundred dollars in capital, fortunately cash. From Havana the scene shifts to a yacht in the harbor, and on board this vessel most of the subsequent adventures occur. They are sufficiently thrilling, and told in the accustomed light, cool manner of the autobiographic romance. Blood flows freely, and there are a few villains of the deepest dye, mostly Spaniards or Cubans. Mr. Hotchkiss has done his bit of a story very well in the main, has not made his hero too heroic, and not descended to the worst tricks of those who write romances of the sea—in fact, he has played the whole game with an air of being a little above it, and has thus saved his book from falling into the category of the commonplace. But oh, Mr. Hotchkiss, you, who are fifty years old, if your publishers err not, why do you say that your sailorman Turk was "without an ounce of superfluous flesh"? That phrase was staled by the sporting reporters when you were still in your cradle.

THE INTERNATIONAL TUBERCULOSIS EXHIBITION

THe International Tuberculosis Exhibition, which was opened on 13 November at the American Museum of Natural History at Columbus Avenue and 79th Street, inaugurates a six weeks' campaign against consumption and other tuberculous diseases in New York City. The exhibition contains all the material which was shown at the International Tuberculosis Congress in Washington last September and much new matter in addition. European and South American countries are represented as well as the United States. While especially instituted for New Yorkers, it will also interest dwellers outside the city; for it contains much that pertains to the struggle against tuberculosis in the other states of the Union, fourteen of which already possess sanitoriums for the treatment of the disease, and five more of which have started such institutions. When one considers the fact that five years ago there was not a state sanitorium for consumptives in the country, one is struck by the progress that the combat against tuberculosis has made in this short time. In another decade probably every state will have fallen into line. Another reason for encouragement is brought out by a consideration of the statistics, which show that the death rate from tuberculosis in New York City has in the past twenty-five years been reduced by over forty per cent. The next quarter of a century should show even greater progress, since in dealing with consumption we are fighting a distinctly preventable disease.

Yet when one learns that in the United States, even taking into consideration the progress of recent years, there is a death rate of about 200,000 per annum, or one death every two minutes and thirty-six seconds, from a tuberculous disease, it will be easily understood what a problem is confronting us. Another pertinent fact is that, while in East India there are nineteen deaths per thousand from the dreaded black plague, there are, in our own country, twenty-three deaths per thousand from the so-called white plague. Considering these appalling statistics, comparatively little attention has been paid by the general public to our tuberculosis problem. When the people begin to realize the part that they can and must play in the struggle against the disease, then, and not until then, can the best efforts be put forth and striking results be accomplished.

It is to interest the public that this exhibition is being held, and it is to disseminate the knowledge that in cleanliness, fresh air, sunlight and proper general hygiene we have some of the most important factors in the prevention and treatment of consumption that this six weeks' campaign of education has been organized.

The exhibition is essentially a popular one, and every effort is being made to make its import understood by the general public; trained demonstrators, many of them physicians working in the tuberculosis clinics in the city, explain the various features of the exhibit, questions are invited, and all endeavors are being put forth to exploit the campaign in the best possible manner.

The exhibition is held under the auspices of the Tuberculosis Prevention Committee of the New York Charity Organization Society. It occupies three floors of the west wing of the museum building, covering over 50,000 square feet of floor space and more than twice this amount of wall space. At its inception, it was hoped that at least 500,000 persons would be reached by it; however, during its first week it has been visited by nearly one-third of this number, by over 40,000 of these on a single day, namely, Sunday, 6 December, between the hours of one and five P. M. From these figures it would seem that the desires of those responsible would be far more than realized, and that the people of New York are becoming vitally interested in this most important health problem.

During the exhibition, conferences of physicians and health officers and of organizations, especially the labor unions of the city, will be held for discussion of the tuberculosis situation. The object of these is to bring about the co-operation of all classes in the combat against the disease. Various meetings will be held during the noon hour at workshops and factories in the city at which short, popular talks upon the spread of consumption, together with its prevention and cure, will be given in order to interest the working men and women, so that they may visit the exhibition, and, by thus learning more of the subject, will become willing to take a hand in the struggle which so intimately concerns them.

All this work is being undertaken for the simple reason that tuberculosis causes more deaths in the United States than any other one disease, and yet is one that may be distinctly and definitely prevented. Since the affection is also communicable, the exhibit is likewise intended both to show how healthy individuals may become infected and to give the means by which they may avert so serious a danger. All infection may therefore be prevented by teaching the patient and the community how to guard against the disease. Precautions, fortunately very simple ones, will stop the spread of tuberculosis, the disease being disseminated almost wholly through the patient's expectoration. It remains for him to care properly for what he expectorates, and he then becomes a perfectly safe associate. The only harmful consumptive is the careless one.

Not only can the disease be prevented, but it can be cured, especially in its early stages, and the chief means which we have toward attaining this desirable end are, as stated before, fresh air, sunlight, good food and rest; all these to be supervised by a reliable physician.

Lack of space forbids a detailed description of the separate exhibits. The magnitude of the affair must be observed in person to be appreciated. It may be supposed that a visit will be depressing, but it will, in fact, prove quite the contrary; for, while the importance of the fight against tuberculosis is emphasized in every way, the bright and encouraging aspect of the problem is presented rather than its dark and dispiriting side.

A few of the exhibits are especially deserving of comment, one of which is that of the State Charities Aid Association. This consists of pictures and placards to show how tuberculosis is spread, prevented and cured, illustrating the importance of the matter from every point of view. This exhibit travelled through New York state last autumn and was shown at thirty-nine county fairs. It ran in opposition to dime museums, side shows and the like, and was advertised by a powerful phonograph, which was taken about and set in operation wherever a crowd could be collected.

The New York Health Department exhibit, which is also of great interest, explains the enormous work of this organization in the control and care of tuberculosis in this city. Greater New York is divided into a number of districts, each presided over by a free clinic for the care of the disease, and all patients who are deserving of free treatment are provided for by these institutions without charge. In addition they are visited in their homes by nurses, who instruct them how to care for themselves and how to prevent the transmission of the disease to others.

Another important exhibit is that devoted to the Municipal Organization for the control of the milk supply. This consists of a large number of photographs showing sanitary and unsanitary methods of stabling cows and caring for the milk, so that it may be contaminated as little as possible by dirt and bacteria before reaching the consumer. At the northern entrance to the exhibition a small cow shed containing two finely bred cows and a miniature milk room have been built, giving a practical demonstration of how to conduct a dairy along sanitary lines. Proper control of the milk supply is necessary in the prevention of tuberculous and other diseases; for these are frequently transmitted by means of unclean milk.

The exhibit of the Nathan Straus charity, which provides pasteurized milk to hundreds of poor children, is also of great importance.

The exhibition will remain on view until the middle of January, and is open every week day from 10 A. M. to 11 P. M., and on Sundays from 1 to 10 P. M.

PORTRAIT PAINTERS OF TO-DAY

W. G. VON GLEHN

THis artist is not a stranger to this country, he having made his first visit to America in company with his friend Sargent five years ago. He re-

W. G. VON GLEHN

turned this winter for the first time since then, and with him came his wife, herself a painter of ability. She belongs to the celebrated artist family, the Emmets, which includes more talented people, and all painters, than probably any other American family. Her sister Lydia Field Emmet, her cousin Ellen Emmet, and Rosina Emmet Sherwood are three prominent members of the clan.

Mr. von Glehn was born in London, and, despite his German name, is a thorough Englishman. After studying in England for a short time, he went to Paris, to the Ecole des Beaux Arts, and worked under Delaunay, Gustave Moret and others. He has repeatedly been called a pupil of Sargent, which, as a matter of fact, he never was, for Sargent, as is well known, never takes pupils. The two men are, however, great friends, and have been off on long sketching tours together, and, as he says, he has profited much by Sargent's criticism. "I should rather be a pupil of Sargent than of anyone else," he says frankly, "and since they persist in calling me such, why, I no longer trouble to deny it."

On his first visit to us, five years ago, he remained for eighteen months, and it was then that his marriage took place. How long he remains this time will depend somewhat upon circumstances. His exhibition, held in November, in the Knoedler Galleries, attracted much attention, although there were but nine portraits shown. They were most interesting, both as to subjects and treatment. Mr. von Glehn has an evident liking for placing his subjects in an interior, instead of merely against a more or less vague background, as some portrait painters choose, and he likes to contrive an interior in which old-fashioned furniture figures. Thus a charming portrait of his wife showed the subject half-reclining in an easy pose, wearing an old-fashioned looking gown, in one of those huge, chintz-covered armchairs in which our great grandmothers delighted, while in the background was carefully painted an old-fashioned table, its gleaming polish admirably done, which would delight the heart of any housekeeper of to-day. These backgrounds do not in the least detract from the effectiveness of the figure itself, however, but make the canvas decidedly decorative.

The artist has a broad, effective style of painting, his flesh tones are admirable, and not the least attractive feature of his portraits is the easy grace with which the subjects are posed. Thus in the charming three-quarter length portrait of the Honorable Cynthia Charteris, reproduced on page 1051, in this number of Vogue, the unusually pretty young girl is shown in a graceful, unaffected attitude, apparently absorbed in maiden meditation. Gowned in soft white; an odd blue bracelet, and string of blue beads, with which she plays with one hand, lend a note of color; the background is a room, with flowers on the table near the girl.

The portrait of Mrs. Harold C., shown at the same time, impressed one as being an excellent likeness. The eyes, looking out steadily and directly from the frank, attractive face, seemed to follow one about. Admirably painted, too, were the greens of the plain, close-fitting gown worn by Lady Constance Stewart Richardson, in her full-length portrait.

Among portraits painted in America, and which were not shown at his exhibition, are one of Ethel Barrymore, in a gray gown; one showing the two daughters of Mr. Eben Wright, and another of Mrs. Tows, wife of Colonel Downing Tows.

UNTOWARD RESULT OF CO-OPERATION.

A Fact that is puzzling a good many citizens who follow municipal doings is the cordial manner in which Tammany officialism has welcomed the probing aid of the keen young men of the Bureau of Municipal Research, since it is a foregone conclusion that the investigations and the recommendations of the Bureau people will do away with, or at least greatly minimize, the opportunities for grafting, for all time. One rather extreme result of this co-operation between keen business sympathizers and the municipal powers that be, occurred in the case of a man holding an important official position, who in an unguarded moment, apparently, had permitted the young Bureau men to look into the system upon which his office is run. The young men looked, and disapproved, and told him so, whereupon the official got into something of a rage and demanded an investigation by the authorities. His request was complied with, and when the municipal authorities which undertook the job, looked, they also disapproved violently, and the upshot of it all was that charges against the official were preferred to the Governor, and he was removed from office! Such disaster has not, however, always attended the co-operation of the Bureau and officialism, as in some instances there has been the most cordial working together for a reform of methods, and in some instances a Bureau representative and a New York official have visited other cities to enlighten them as to the administrative reforms being installed here. The interesting announcement is made that the demand for trained research and the installation of improved systems of administration is greatly in excess of the number of trained men competent to deal with the municipal conditions, so many are the cities which are now alert to the necessity of reforming the business methods of city government.

REVERSE VIEWS OF GOWNS SHOWN ON MIDDLE PAGE.

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ON·HER·DRESSING·TABLE

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

IT is no idle boast that the new white substance which so nearly resembles ivory is quite as beautiful as it in finish and richness of tone, for were I given my choice of either, irrespective of value, I should find it impossible to decide which was the more desirable. So satisfactory has this new composition proved that it is now used for the best designs, with every etcetera, whether of bristles, mirrors or steel, of the very highest quality, and monogramed with as perfect taste as the most expensive ivory. A set of twelve pieces can be had for $25, engraved with monograms of two or three letters, in dark or light blue, green, red, black or pink. This includes a mirror, hair brush, comb, clothes brush, bonnet brush, nail polisher, soap box, powder box, shoe horn, button hook, nail file and cuticle knife.

A week or two ago mention was made of a tooth brush of new shape that was just being introduced, and now another, even more complete, novelty has appeared. The brush itself is made of a fibre instead of bristles, and is small and round in shape. It is to be used with an up and down motion instead of a sidewise one, and it reaches the teeth in all parts of the mouth with perfect ease. The fibre has been used by natives in certain countries of the East for many centuries to cleanse the teeth, and is of vegetable substance, with a clinging texture which makes it particularly pleasant to use if properly prepared beforehand by soaking in water. The brush costs 25 cents, and extra brush heads, to be inserted as often as desired, are to be had for 25 cents the dozen. These fit into the indestructible handle by means of a clip ring, and can be changed as often as desired.

A new cleansing preparation is recommended as being particularly satisfactory in removing all kinds of grease, oil or milk stains from every variety of wearing apparel, carpets or rugs, without injury to the finest silks or laces. It is also claimed for it that it cleans and freshens velvet, leaving it fine and live as when new, and it removes paint, if oil was used in the latter, yet does not injure the finest textures. It will also clean kid gloves, leaving them soft and pliable without the glassy surface and stiffness sometimes resulting from home cleansing. Its chemical action is such that it turns any oil or grease into soap, which is easily washed out in clear, cold water. There is no gasoline, alcohol or acid in it, and it will neither burn or explode. The price is 25 cents a bottle.

Confidence is inspired by a skin food the ever-increasing popularity of which has lasted for almost a score of years. It is one of the pioneer preparations of its class, and has been used by countless women to prevent lines or wrinkles, as well as to keep the skin in a healthy, fresh condition. It refines the pores and stimulates their activity in throwing off the natural secretions of the skin, which has the result of vastly improving the latter's color and abolishing any trace of oiliness. Its penetrating and nourishing qualities are noticeable, and as a tissue builder this cream has an enviably good reputation. The price is $1 a jar, and two or three almost equally important preparations for the preservation of the skin are put up under the same management.

Much has been written and spoken in praise of the Thermos bottles, and justly, since they are exceedingly useful on many occasions, but little has been heard of a similar invention in the way of a hot water bag, which keeps the same unvarying heat three or four times as long as an ordinary bag and weighs but half as much as the latter when filled. Heat is one of nature's most beneficial cures; it is simple and sure; it puts new life in the body, makes red blood, gives strength, elasticity, endurance, restores exhausted nerves and preserves youth. This new bag stores up heat ready to be turned on at any time when wanted. It may be boiled at any convenient time and put by the bedside for those prone to wake up suffering with pain or rheumatism. Then all there is to do is to lie in bed and turn the heat into the bag, which is then applied to the affected region.

The heat is uniform, and the contents of the bag do not slip about as water does, and no refilling is ever required. Prices range from $1.25 for the small face bag to $3 for that holding three quarts, but the usual size sells for $2 and holds two quarts. These bags will outlast several ordinary hot water ones, and the neat neck and small stopper make them more convenient than bags where these necessary fittings are clumsy protuberances.

A complete outfit for manicuring has been put up by a well-known firm for the price of $4.90. All the implements are of highest grade, and the preparations leave nothing to be desired in effect as well as purity. There are nail nippers, cuticle scissors, a flexible steel file, cuticle knife, nail buffer, half a dozen orange-wood sticks, twelve emery boards, a box of nail enamel, in cake or powdered form, as may be specified; a jar of salve and enamel, a bottle of nail bleach, box of cuticle softener and a jar of cuticle ice. These are all exceptionally good, but especial praise is merited by the nail enamel and cuticle softener. The former comes in a solid cake and gives a wonderfully brilliant polish with very little effort. It must be rubbed over the palm of the hand, which is then used as a buffer for the nails on the opposite hand. The polish comes at the end of two or three rubs and lasts very well. There is nothing injurious in its substance, and for a quick finish it would be difficult to find anything more satisfactory. Price 25 cents. The cuticle softener is prepared in powder form, and is to be sprinkled in the water before soaking the fingers preparatory to manicuring them. It softens the cuticle, making it easy to treat, removes stains from the fingers, and perfumes the water. Price 25 cents a box.

A waving fluid is said to keep the hair waved at all seasons if used twice or thrice a week. It counteracts the effect of dampness, sea breezes, atmospheric changes and perspiration. It deposits no sediment, and is not sticky. Price 50 cents.

A rare new perfume has just been brought to my attention, one of the most pleasing scents I have found. It is the product of a well-known English house. The odor is like a delicious mingling of fresh spring blossoms a-blowing in the breeze. It suggests, as its name implies, the gaiety and dainty charm of youth with its elusive sweetness. A handsome cut-glass bottle, containing two and a half ounces of the extract, encased in a white and gold box, sells for $3.60. In this same lovely odor one may also find a delightfully fine and fragrant poudre de riz in three tints, a toilette water, a lotion, and a very fine soap.

Although hardly to be described as a necessary for a woman's dressing table, I must just mention the attractive little shaving soap novelty which is a specialty of this English manufacturer. It is a small wooden bowl, much on the style of the wooden bath bowls with which we have become more or less familiar, filled with a deliciously pure, white shaving soap. There is a little wooden handle that screws into the side of the bowl, and which converts it into a most convenient shaving cup. There is something very English and cleanly about this practical little novelty. The price is 75 cents.

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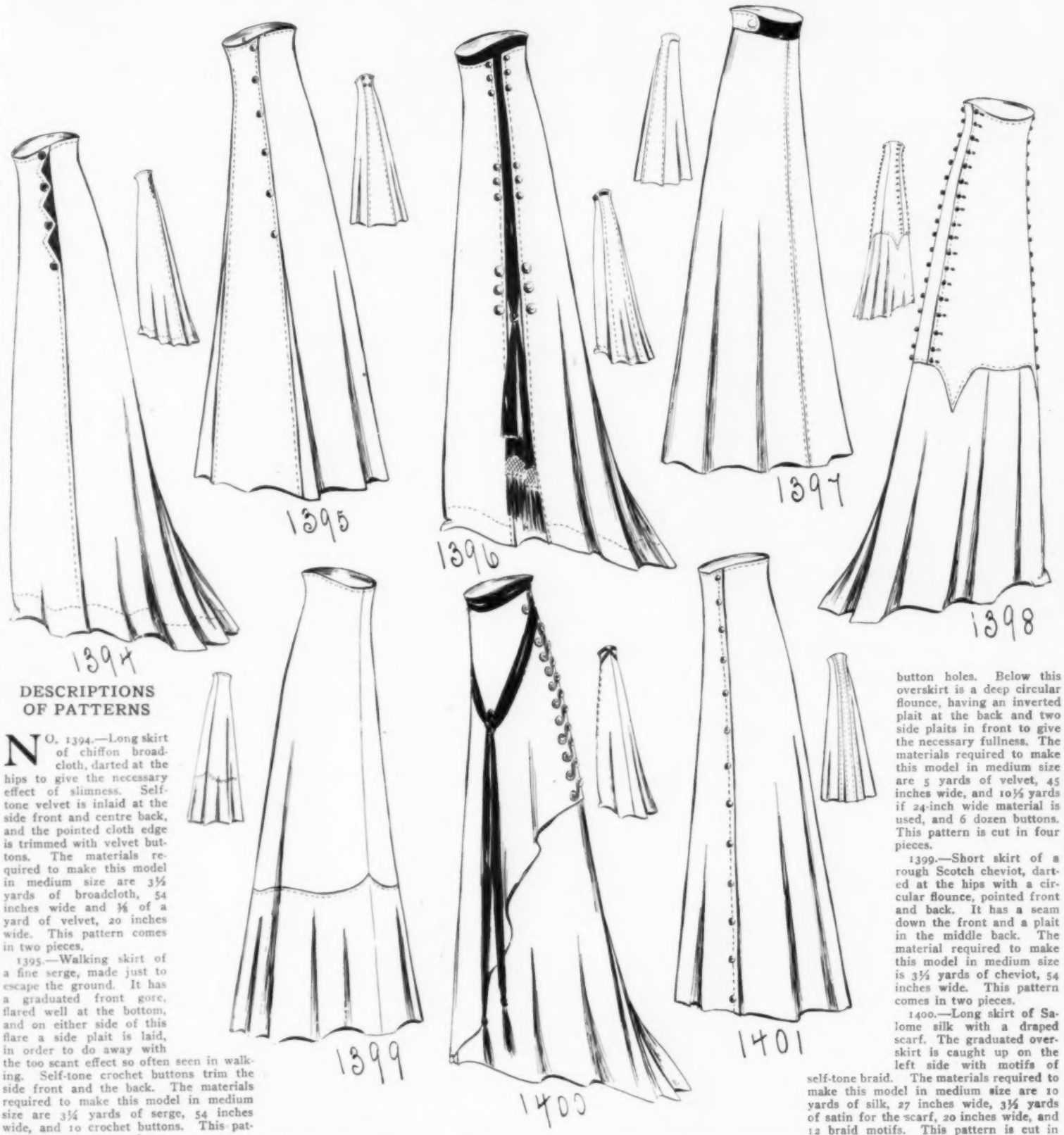

DESCRIPTIONS OF PATTERNS

No. 1394.—Long skirt of chiffon broadcloth, darted at the hips to give the necessary effect of slimness. Self-tone velvet is inlaid at the side front and centre back, and the pointed cloth edge is trimmed with velvet buttons. The materials required to make this model in medium size are 3½ yards of broadcloth, 54 inches wide and ⅜ of a yard of velvet, 20 inches wide. This pattern comes in two pieces.

1395.—Walking skirt of a fine serge, made just to escape the ground. It has a graduated front gore, flared well at the bottom, and on either side of this flare a side plait is laid, in order to do away with the too scant effect so often seen in walking. Self-tone crochet buttons trim the side front and the back. The materials required to make this model in medium size are 3¼ yards of serge, 54 inches wide, and 10 crochet buttons. This pattern is cut in three pieces.

1396.—Broadcloth skirt, very long, with a slight train. A narrow panel is inset on the left side, and this is edged with groups of black braid buttons, graduated in size. A narrow girdle of black Surah silk is inset under the skirt top, and from it hang long, fringed sash ends, completely covering the inset panel on the left. The materials required to make this model in medium size are 3¾ yards of cloth, 54 inches wide, 2 yards of silk, 20 inches wide, and 18 braid buttons of three different sizes.

1397.—Short street skirt of cheviot in a heavy weave. The broad panel in back and the cloth belt are cut in one piece, with an inset of black satin in front and two large cloth buttons. It has a seam down the middle front with circular sides. The materials required to make this model in medium size are ¼ of a yard of satin, cut on the bias, and 2¾ yards of cheviot, 54 inches wide. This pattern comes in three pieces.

1398.—Long skirt of chiffon velvet with a tight-fitting stitched overskirt, pointed at the side fronts and side backs, with an inserted panel on either side, bordered with small embroidered silk buttons and button holes. Below this overskirt is a deep circular flounce, having an inverted plait at the back and two side plaits in front to give the necessary fullness. The materials required to make this model in medium size are 5 yards of velvet, 45 inches wide, and 10½ yards if 24-inch wide material is used, and 6 dozen buttons. This pattern is cut in four pieces.

1399.—Short skirt of a rough Scotch cheviot, darted at the hips with a circular flounce, pointed front and back. It has a seam down the front and a plait in the middle back. The material required to make this model in medium size is 3½ yards of cheviot, 54 inches wide. This pattern comes in two pieces.

1400.—Long skirt of Salome silk with a draped scarf. The graduated overskirt is caught up on the left side with motifs of self-tone braid. The materials required to make this model in medium size are 10 yards of silk, 27 inches wide, 3½ yards of satin for the scarf, 20 inches wide, and 12 braid motifs. This pattern is cut in three pieces.

1401.—Skirt, in walking length, of a heavy-weight serge, opening on the side front with buttons of the cloth. It has a double box plait in back, narrowed at the waist line. The material required to make this model in medium size is 3½ yards of serge, 54 inches wide. This pattern comes in three pieces.

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